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Middlebury College

The Bread Loaf School of English

the Program in Writing

with

Grants-in-Aid

for

Rural and Small Town Teachers of English

June 25 - August 9, 1980



Administrative Staff

OLIN C. ROBISON, President of Middlebury College PAUL M. CUBETA, Director of the Bread Loaf School of English

MRS. CHARLOTTE S. ROSS, Administrative Assistant, Bread Loaf School of English

Please address correspondence to: Administrative Assistant Bread Loaf School of English Middlebury College Middlebury, Vermont 05753 Telephone: 802-388-7662 (until June 20) 802-388-7946 (June 23-August 9)

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation and Section 504 of the Rehabilitation Act of 1973. In so doing, Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, ethnic origin or handicap in any of its programs or activities. The Secretary of the College, Old Chapel, Middlebury College, Middlebury, VT 05753 [Tel. 802-388-7975] is responsible for coordinating the College's efforts to comply with Sec. 504, Rehabilitation Act of 1973.

THE AIM

With the support of a major grant from the Rockefeler Foundation and supplementary funding from the General Mills and the J.M.R. Barker Foundations, the Bread Loaf School of English has established a special program in writing which provides twenty-five rural and small town secondary school teachers of English with an opportunity to participate in the program. Grants to teachers in their first summer meet full tuition (\$715). Additional support toward board and room is available, if need is established.

The aim of the program is to address the writing needs of public secondary school teachers and their students who, because of their cultural and geographic isolation, have inadequate educational resources to support them. Because of its magnificent setting in the heart of the Green Mountains, the Bread Loaf Campus is an ideal place to engage questions of rural education. The commitment to the teaching of writing and literature at Bread Loaf has been the heart of the School of English since it was established in 1920. That spirit is perhaps best caught in the recognition that Robert Frost, friend and neighbor, returned to the School for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

ELIGIBILITY

- 1. Teachers of English must hold at least a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of experience in public schools in rural or small communities. There is no precise definition of rural or small town, but applicants who live in impoverished areas remote from metropolitan centers will be given preference.
- 2. Although the program for each teacher is envisioned as extending over two summers, teachers who can spend only one summer at Bread Loaf are eligible to apply.
- 3. Teachers who do not hold master's degrees are encouraged to enroll for the M.A. degree at Bread Loaf. The Program in Writing is part of the M.A. Program. After two summers, students will have completed four courses (twelve credits) of the ten courses (thirty credits) needed for that degree. With six graduate credits transferred from another institution to the M.A., students can, therefore, complete the M.A. program at the School of English in four summers.
- 4. Students who continue for an M.A. degree at Bread Loaf will be eligible for financial aid from Middlebury College.
- 5. All teachers in this Program are fully enrolled and regular students at the Bread Loaf School of English. Teachers who do not proceed for the M.A. degree will receive a Certificate in Continuing Graduate Education from Middlebury College after two summers.

CRITERIA FOR ADMISSION

Admission is on the basis of college transcripts and two letters of recommendation from colleagues or administrators. Submission of a sample of an applicant's recent writing, while not a requirement, will strengthen his or her candidacy. Since the Program in Writing is designed to meet individual professional needs, there is no set of requisites for admission. Although an excellent undergraduate and/or graduate record in English and strong recommendations are the surest admissions criteria, special attention will be given to judgments about the applicant's involvement in writing programs at his or her school and to the ways in which acceptance into the Program in Writing could assist a teacher's personal and professional growth.

INSTRUCTIONS FOR APPLICATION

Applicants should write to:

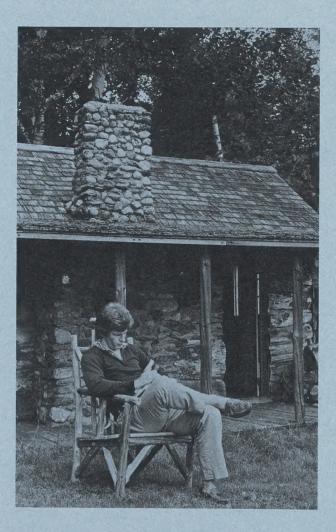
Mrs. Charlotte S. Ross, Administrative Assistant Bread Loaf School of English

Old Chapel

Middlebury College Middlebury, VT 05753

They will be sent an application form and the 1980 Bulletin of the Bread Loaf School of English. The form should be filled out and returned to Mrs. Ross. All undergraduate and graduate transcripts should also be forwarded.

The applicant is responsible for asking two colleagues or administrators to act as references. There is no deadline for application, but early application is urged since there are only 25 tuition-free grants available each summer.



THE PROGRAM IN WRITING

First Summer

In 1980, students in their first summer should elect one of their courses from the following two seminars, which meet five times a week, fifty minutes a day for six weeks:

3. Teaching the Craft of Writing / Mr. Shuman

A workshop format, demanding daily writing, will typify this course, which will focus particular attention upon defining audience, upon using varying modes of discourse, upon achieving and maintaining fluency, and upon prewriting, editing, revising, and evaluating writing. Some exercises in collaborative writing, group editing and revision, and peer evaluation of writing will be offered.

Open only to students who have not previously attended the Bread Loaf School of English.

17. Metaphors, Methods, and Models for Teachers of Writing / Ms. Goswami

This course will offer continuing opportunities for students to put theory into practice as they develop working definitions of composing, language, learning, knowing, and thinking. Students will write regularly, both in and out of class, in a variety of modes. Emphasis will be on the personal development of the student as writer and teacher rather than on various schools of thought in English education. Readings will range from Tolstoy to Piaget as students discuss the claims that teaching writing is chiefly a matter of teaching critical thinking and that writing is a unique mode of learning.

Background Reading: Peter Elbow, Writing without Teachers (Oxford University Press); James Moffett, Teaching the Universe of Discourse (Houghton Mifflin); James Britton, Language and Learning (Penguin).

Text: Ann E. Berthoff, Reclaiming the Imagination (Hayden).

Open only to those who have not previously studied at the Bread Loaf School of English.

As a second course these students should elect any course in creative writing, theatre, English, American, or Continental literature.

Second Summer

In 1980, students continuing for a second summer in the Program in Writing should normally elect one course from the following two seminars:

156. The Teacher of Writing as Researcher / Ms. Goswami

The aim of this course is to provide students with materials and resources they need for undertaking productive class-based inquiries of their own without involving them in elaborate scientific methodologies or restricting them to the discussion and analysis of reports of research in writing. Participants will consider implications of the divorce between those who do research and those who do not as they examine several teacher-as-researcher projects now in progress. Students will present plans for systematic inquiries they expect to undertake at their own institutions.

Background reading: Charles Cooper and Lee Odell, eds., Research on Composing: Points of Departure (NCTE); Mina P. Shaughnessy, Errors and Expectations: A Guide for the Teacher of Basic Writing (Oxford University Press).

Open only to students who have attended the Bread Loaf School of English.

157. Writing and the Other Arts / Mr. Shuman

This course will emphasize the art as well as the craft of composing with words. It will relate the art of writing to other art forms and will demonstrate ways to use the other arts as a stimulus for writing. It will investigate some of the psycholinguistic principles involved in the writing process and will review some of the recent research findings on the bicameral brain. Participants will develop and employ prewriting activities. Frequent writing, both formal and informal, will be engaged in.

Texts: E.T. Hall, The Silent Language (Doubleday); The Hidden Dimension (Doubleday); Ben Shahn, The Shape of Content (Harvard University Press). Open only to students who have attended the Bread

Loaf School of English.

As a second course students may elect any course in creative writing, theatre, English, American, or Continental literature. Full descriptions for all courses listed by title in this brochure are found in the 1980 Bulletin of the Bread Loaf School of English. This Bulletin is sent upon publication in March to all applicants to the Program in Writing and to all students enrolled in 1979 and readmitted for 1980.

Writing

5. Poetry Workshop / Mr. Raab

A workshop in the writing of poetry. Classes will concentrate on the discussion of student work, and there will be frequent conferences with the instructor. Assignments will be given, representing a variety of ways to approach the composition of a poem. Although designed primarily for those interested in writing poems, the course will also consider issues related to teaching the writing of poetry.

Text: The Contemporary American Poets, ed. Mark Strand (Mentor paperback).

6. Fiction Writing / Mr. Hansen

The seminar will consider short fiction rather mechanically at first — analyzing, for example, what dialogue is and what it is not — then proceed to sessions wherein each participant will be given the chance to conduct a workshop discussion. Exemplary stories will be examined as products of craft; student work will be examined, in classes and conferences, as unfinished stories requiring judicious revision. Exercises and assignments will investigate fiction as a response: to newspaper items, historical incidents, even other people's stories. The course is intended for those who practice fiction writing and those interested in teaching it.

Text: The Norton Anthology of Short Fiction, ed. R.V. Cassill (Norton paper).

Theatre

Scene, Lighting and Costume Design; Directing Workshop; Modern Plays: Analysis for Production

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English Literature

Tudor Literature; Shakespeare's Tragedies; Elizabethan and Jacobean Drama; 18th-Century Novel; British Poetry, 1789-1914; 19th-Century Realism in the Novel; Yeats and Joyce; Literary Criticism.

American Literature

American Romanticism; Fiction from Twain to Mailer; Wordsworth and Stevens; Faulkner; Poetry after the Korean War

Continental Literature

Concepts of Self in the Renaissance; Romance; American Renaissance in Literature and Art; Modern Novel

All courses in literature require short critical literary analyses.

All Students

Several times during the summer there will be scheduled workshops, lectures and discussions by visiting consultants. Individual conferences with students on problems they are confronting with their own writing, the writing and language needs of their students, planning curricula, and preparing bibliographies of resources will also be arranged. For these practicums on concerns indigenous to the teacher's community and school, students are asked to bring examples of texts, syllabi, and other resources that work for them, as well as examples of their students' prose. All members of the Bread Loaf community are invited to join these sessions.

THE FACULTY AND CONSULTANTS IN WRITING

FACULTY

Dixie Goswami, B.A., Presbyterian College; M.A., Clemson. Writing Specialist at the University of Tennessee. The recipient of both a National Endowment for the Humanities Fellowship at Leeds University and a research fellowship from the Rutgers Graduate School of Education, Ms. Goswami has directed writing programs and many workshops for teachers of writing. She is working on a literary research project and on a book focusing on writing across the disciplines.

R. Baird Shuman, A.B., Lehigh; Ed.M., Temple; Ph.D., University of Pennsylvania. Professor of English, Director of English Education and Director of Freshman Rhetoric, University of Illinois. Mr. Shuman has taught at Duke and last year was Visiting Professor of English at King Faisal University in Saudi Arabia. He has written approximately 300 articles for such periodicals as PMLA, American Literature, English Journal, Elementary English and Contemporary Education. Author of Clifford Odets, Robert E. Sherwood, and William Inge, he has also published books on the teaching of English: Strategies for Teaching Reading, The First Year Teacher, Elements of Early Reading Instruction, and Education in the 80's - English.

Visiting Consultants in Writing

Janet Emig, A.B., Mt. Holyoke; A.M., University of Michigan; Ed.D., Harvard. Professor of English Education at the Rutgers Graduate School of Education. Miss Emig has published *The Composing Processes of Twelfth Graders, The Four Worlds of Writing,* many articles in such journals as *College English* and *The English Journal,* and poems in the *Times Literary Supplement* and *Generation,* among other magazines. *Transformations: Writing as Processes* will be published in 1980. She has taught at the University of Chicago, the University of Lethbridge and is Director of the New Jersey Writing Project.

Richard Marius, B.S.J., University of Tennessee School of Journalism; M.A. and Ph.D., Yale. Director of Expository Writing at Harvard Univer-

sity. His first novel, *The Coming of Rain*, was an alternate selection of the Book-of-the-Month Club and won the prize of the Friends of American Writers as the best first novel of 1969. His second novel, *Bound for the Promised Land*, was published in 1976, and he is completing a third. He has also written *Luther*, a historical interpretation, and his biography of Thomas More will appear next year. With Harvey Wiener he is an author of the forthcoming *McGraw-Hill English Handbook*.

Camillus Lee Odell, B.A., Maryville College; M.A.T., University of North Carolina; Ph.D., University of Michigan. Mr. Odell has taught courses in composition, in the teaching of writing, and in research on composition. He has published a number of articles on teaching and on research, and has co-edited Evaluating Writing: Describing, Measuring, Judging and Research on Composing: Points of Departure. At present, he is working on a three-year study, funded by the National Institute of Education, of the nature and functions of writing done in business and government.

Richard Young, B.A., University of Michigan; M.A., University of Connecticut; Ph.D., University of Michigan. Head and Professor of English and Rhetoric, Department of English, College of Humanities and Social Sciences, Carnegie-Mellon University. From 1964 to 1969 he was a Research Associate at Michigan in the Center for Research on Language and Language Behavior, working on problems in rhetoric, particularly problems associated with discourse structures larger than the sentence and with rhetorical invention; from 1971 to 1976 he was Chairman of the Department of Humanities. He is the author of several works on rhetorical theory and pedagogy, including a text, Rhetoric: Discovery and Change, with Alton Becker and Kenneth Pike.

THE FACULTY OF THE BREAD LOAF SCHOOL OF ENGLISH 1980

Richard Brodhead, Yale Roger N. Cornish, Penn State University Dixie Goswami, University of Tennessee Ronald Hansen, Stanford Laurence B. Holland, Johns Hopkins Alvin B. Kernan, Princeton A. Walton Litz, Princeton Douglas R. Maddox, Penn State University James H. Maddox, Jr., George Washington University Lucy Maddox, Georgetown University Jerome McGann, Johns Hopkins Alan Mokler, Princeton Robert Pack, Middlebury Lawrence Raab, Williams Wayne Rebhorn, University of Texas R. Baird Shuman, University of Illinois Robert Weisbuch, University of Michigan Bryan Wolf, Yale

GENERAL INFORMATION

Theatre Program Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by students. Recent productions have included Heartbreak House, Mother Courage, The Devil's Disciple, The Glass Menagerie, Juno and the Paycock, and The Sea Gull. Students have produced plays by Pinter, Ionesco, Lorca, van Itallie, Guare, Handke, and Stoppard. All members of the Bread Loaf community are encouraged to participate in all aspects of mounting a production — costuming, set construction, sound and lighting, acting, stage managing — in the pleasant, informal atmosphere of the Little Theatre. Academic credit is given for major contributions in acting, directing or production.

Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf

tradition.

Several times each week students have the opportunity to view classic or modern films at Bread Loaf. They are also invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail — "a footpath in the wilderness" — which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball playing field, tennis, volley ball and croquet courts are available for student use. There is also a golf course in Middlebury. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread

Loaf there is the Johnson Pond.

Grant Support and Financial Aid All students admitted to the Program in Writing receive a full tuition scholarship of \$715 in their first summer. Additional aid to defray the cost of board and room is available to students who file a Financial Aid Form (FAF) and FAF Supplement with the Office of

Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753. Requests for additional aid should be made when the application form is submitted to the School; forms will be sent to each applicant on acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is April 3, 1980. First awards of financial aid will be announced on or before May 1, 1980, and must be accepted in writing by May 10, 1980.

Through the Guaranteed Student Loan Program (GSLP) most states now sponsor and guarantee their own student loan programs. Within the limit of funds available for this purpose, Middlebury College makes loans toward their College charges to students who are unable to secure loan funds from other

sources.

Students in the Program in Writing in their second summer are eligible for financial aid in the form of grants, waiterships, and/or loans. Aid is awarded on the basis of financial need and scholastic ability. Students who continue for their Master's degree at Bread Loaf may apply for financial support in the same manner as in the second year of the Program in Writing.

Fees

Tuition:	\$715
Board:	\$345
Room:	\$165
Total \$	1,225
Remitted tuition for teachers	-715
in Program in Writing	\$510

Each applicant who is accepted and plans to live on campus is asked to pay a \$50 nonrefundable deposit, which is applied to the student's total bill. An on-campus applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

Additional information about the Program of the Bread Loaf School of English and accommodations for families, etc., will be found in the 1980 Bulletin of the School of English.

The Bread Loaf School of English OLD CHAPEL / MIDDLEBURY COLLEGE MIDDLEBURY, VERMONT 05753



MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

May 1930

Dear Bread Loafer:

This letter is a happy harbinger for returning Bread Loafers, and one which I hope will be helpful to those about to enjoy their first summer on the Mountain. With the largest faculty and one of the largest student bodies in the history of the School, it promises to be a lively session.

Your final bill is being sent from Middlebury College and is payable upon receipt. You should return the enclosed arrival card and the medical information form to the Bread Loaf Office.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi will meet all Vermont Transit buses at the Battered Boot in Middlebury on June 25. Ask the bus driver to take you to the Battered Boot; do not get off at the College. Early morning arrivals on June 25 will be transported from the Middlebury Inn to Bread Loaf at 10 a.m. There is a charge of \$3.00 for the trip. More expensive transportation by private taxi would be your responsibility. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City.

If you are traveling by car, you should turn off the main Rutland-Burlington U.S. 7 at the junction of State Hwy. 125, four miles southeast of Middlebury. The Bread Loaf campus is eight miles east of this junction on Rt. 125. The School will provide taxi service at modest cost during the summer so that you can get back and forth from Middlebury if you don't have a car.

Air New England and Delta have flights from Boston to Burlington. Delta also has flights from Washington, Baltimore and Chicago to Burlington. U.S. Air has service from New York and Albany. Connections from Burlington can be made on Vermont Transit buses.

Upon arrival at Bread Loaf, you should go to the Inn Desk to check in and to receive your room and post office box assignments. Please read the Basic Information Sheet, which you will receive from Dick Ross, the Inn Manager; and then call at the Secretary's Office to register and to confirm your courses with Charlotte Ross. Then from a representative of the Comptroller's Office, in the Blue Parlor, you may obtain your ID card (as receipt for full payment made).

Lunch at 1:00 on Wednesday, June 25 will be the first meal served to members of the School. No rooms will be available before the morning of June 25, except for waiters and waitresses who are expected to arrive on June 24, for faculty and staff, and for students who because of travel problems have my permission to arrive on Tuesday, June 24.

You should bring informal clothing for country wear, both for cool (40 deg.to 50 deg.) and warm (75 deg.to 90 deg. F), wet and dry weather. Vermont weather is notoriously fickle. It is advisable to bring your favorite insect repellent.

Radios (unless you use earphones), portable TV's, hi-fi's are not permitted in the dormitories, which are far from soundproof. Please leave portable refrigerators at home because we are energy conscious at Bread Loaf, and fridges are more than our circuit capacity can bear. (Medical supplies needing refrigeration may be given to Joyce Renwick, our Nurse.) Ryder Smith, our Caretaker, has graciously agreed to retain in secure custody any of these items, should you inadvertently bring them. The only noise encouraged on campus is that created by portable typewriters, which are welcomed.

A subscription to the <u>New York Times</u> may be purchased at the Front Desk for those who believe that something out there might happen. A TV set will be brought on campus for viewing if the course of world history should take a turn which might create dislocation for you upon re-entry. This will, however, not include the Republican National Convention.

For your own convenience you should bring at least a few traveler's checks which may be cashed at the Front Desk, since after Aug. 1, local banks will not honor personal checks.

Pets are not allowed in student dormitories or in public buildings. If you must bring an animal, please make prior arrangements to have it kept off campus. A barking dog can seriously disrupt a class on a quiet mountain campus. You do neither your colleagues nor your pet a service in bringing it on campus. You may bring your plants.

You should inform correspondents to address you at: Bread Loaf School of English
Bread Loaf Rural Station
Middlebury, VT 05753

Please make clear that the above address is, alas, only temporary. Notify your local Post Office to forward your mail to Bread Loaf only until Aug. 5. Last summer Anne Hoover's patience was sorely tried in forwarding 250 pieces of first class mail. Newspapers, magazines and other than first class mail cannot be sent back to the real world after you leave the Mountain. Express packages sent in advance should be addressed to you c/o Campus Security, Carr Hall (For Bread Loaf), Middlebury College, Middlebury, VT 05753. They will be delivered to Bread Loaf.

Since the Front Desk closes at 10 p.m., it is sometimes difficult to complete late evening calls expeditiously. Try to have incoming calls made well before 10 p.m., with allowances for time differential in long distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf campus telephone number is 802-388-7946.

Alan Mokler is producing <u>A Midsummer Night's Dream</u> this summer. Try to read the play before getting to Bread Loaf. You're going to be hearing a lot about it, even if you're not in it.

Have a great trip. We'll worry later about the trauma of having to leave Bread Loaf.

Yours,

Paul M. Cubeta

Pal Cibetz

Director

PMC:cr Encls.



MIDDLEBURY COLLEGE

MIDDLEBURY, VERMONT 05753

Bread Loaf School of English

May 1980

Dear Off Campus Bread Loafer When On Campus:

I want to welcome all relatives and friends of Bread Loaf students to the Mountain. Bread Loaf is a lot more than a School; it is a community of shared intellectual, social and recreational engagements. You who are not enrolled students are cordially invited to join in as many on-campus activities as you wish, to attend the evening lectures, picnics, receptions, movies and plays, or to use the tennis courts, the Johnson Pond, the Snack Bar in the Barn. You may purchase a meal ticket at the Front Desk whenever you'd like to join on-campus Bread Loafers for a meal. If you'd like to audit an occasional class, you may do so after checking with Charlotte Ross to see whether the instructor permits auditors. It has been an honored tradition since 1920 to pay the School a \$1.00 a class hour to help the secretaries meet their routine office expenses at Bread Loaf. This fee has not gone up in 60 years and must now be the 1920 equivalent of \$15. Your assistance in mounting our two dramatic productions would be most welcomed. You may try out for a part in our plays.

The spirit of that last paragraph is meant to be warm and real, but we should recognize that it can also be abused. The rights of resident students can unintentionally be infringed upon by visitors. First, dogs brought on campus create a serious nuisance by barking outside open classroom windows, or annoy students and faculty holding conferences in the Barn. Perhaps a more vexing problem is that of unattended children. Since the Barn is one of the few places where students can meet with faculty - there are no faculty offices - it cannot be a place, delightful as it is, where children cavort at will. With the laundry near our classrooms and the parking lot, children just mustn't be turned loose to romp while the family wash is being mangled. My tone is not meant to be querulous, but it is my responsibility to balance necessities and privileges and to create an educational environment which supports the central purpose of the School.

I ask for your help in making the summer a truly enjoyable one for us all.

Cordially,

Paul M. Cubeta

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Director

PMC:cr

BREAD LOAF — MIDDLEBURY COLLEGE MEDICAL INFORMATION FORM

INSTRUCTIONS: In order to attend Bread Loaf, you must complete this form. Except where otherwise noted, we require that you provide all the information requested.

WHERE NECESSARY, ATTACH ADDITIONAL SHEETS OF INFORMATION.

NOTE: Do not use the reverse side of this form; it is reserved for use by the College physician.

TYPE OR PRINT — Send the completed form to Bread Loaf School of English □ or Bread Loaf Writers' Conference □, Middlebury College, Middlebury, VT 05753

If you put your name on the envelope and mark it "Medical Information - Confidential," it will be opened only by the Bread Loaf Medical Staff.

the Bread Loaf Medical Staff.			
Name			
Address if living off-campus (include telephone number)			
1. Do you have any physical disabilities or health problems? If so, please describe:			
2. Do you have any allergies?Please describe:			
3. If you are currently under the care of a physician, please give his name, address and telephone number:			
4. Recent surgery or medical illness for which you are no longer under the care of a physician:			
5. Have you had any emotional problems for which you have received treatment within the past three years?			
Please describe:			
6. If you are currently under the care of a psychiatrist or psychologist, please give his name, address and			
telephone number:			
7. Please list any medications which you are currently taking:			
•••••••••••••••••••••••••••••••••••••••			
8. Are you allergic to any medicines? Which ones?			
9. Other pertinent information:			
10. In case of emergency, please notify:			
Name			
Street			
City State Zip Telephone			
Alternate:			
Name Relationship			
Street			
City Zip Telephone			
11. Your church affiliation (optional)			

BREAD LOAF SCHOOL OF ENGLISH MIDDLEBURY COLLEGE MIDDLEBURY, VT 05753

INSURANCE

We have provided a plan of accident insurance for summer school students. The plan provides medical reimbursement for the expense arising from an accident. Reimbursement will be made up to a maximum of \$1,000 for each accident. The plan is broad in scope and covers all accidents, wherever the student may be, during the term of the policy.

Exclusions: The plan does not cover eyeglasses or hearing aids; dental treatment unless treatment is necessitated by injuries to sound, natural teeth; loss caused by plastic surgery for cosmetic purposes; loss caused by war or any enemy action; loss resulting from having been in or on an aircraft unless riding as a fare-paying passenger in a passenger aircraft operated by an incorporated passenger carrier; nor an expense incurred by a student after twelve months from date of termination of the student's insurance. In the event that the insured is covered by the Automobile Medical Payments provision of a motor vehicle policy, no duplication of payments will be made for automobile claims. In such an event there will be payment of any expense up to the policy limit that might exceed the amount of medical payments applicable to the particular case.

Claims: In the event of accident, claims should be reported to Fred S. James & Company, One Boston Place, Boston, MA 02101, within 30 days from date of the accident. Claim forms are available from the Bread Loaf Nurse, or the Nurse at Lincoln College. Medical bills must be submitted within 90 days from date of treatment.

The insurance will be effective for the periods indicated below:

English School 25 June - 9 August, 1980

English School at 29 June - 9 August, 1980 Lincoln College,

Oxford *

^{*}In England, students will be covered by the National Health Service except for the treatment of medical conditions and problems present; on arrival in Britain.

1980 SUMMER SESSION

Foley's Linen Service

The charge for Foley's Linen Se	ervice is as follows:
(Linen bundle consists of two sturkish towels.)	sheets, a pillow case and three
7 week session	
BREAD LOAF SCHOOL OF ENGLISH	Linen \$28.00, with a \$10 refund upon return of the linen at the end of the session.
Weekly Linen Exchange	Tuesday, behind the Inn
	Clip Here
4	Foley's Linen Service 133 State Street Rutland VT 05701
Please enter my order for week	ly linen serviceyes
I will be attending the 7 week	session of Bread Loaf
Enclosed is my check for \$to me after the end of the ses	part of which will be returned sion (per schecule above).
Name:	
Home Address (for return of de	eposit)
Home Address (202 200 and	
	(Zip Code)
	•

Campus Address: Bread Loaf Rural Station, Middlebury, VT 05753

BREAD LOAF SCHOOL OF ENGLISH 1980 - BASIC INFORMATION

REGISTPATION

Students should confirm their courses at the Secretary's office as soon as possible after arrival. Those who have not registered for courses in advance and those who wish to change course registration should consult i'r. Cubeta.

RECEIPTS AND ID'S

Miss Barbara Wells will be in the Blue Parlor on Wednesday, June 25, to receive payment for all unpaid bills. ID cards will serve as receints.

OPENING NIGHT

We will have our first meeting in the Little Theatre at 7:30 Wednesday evening. Mr. Cubeta will welcome us and give us "an exposition of sleep." An informal reception will follow in the Barn.

PARKING

State law prohibits parking beside the highway. You are asked to keep the road clear, especially in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook, and Gilmore may park their cars on the lawn beside the road. Enforcement of the regulation begins today.

PEDESTRIANS ON POUTE 125

Please observe Vermont regulations and walk facing the traffic. Please don't walk in groups all over the road; walk Indian file. With curves, hills, and narrow roads, drivers of trucks and cars can't see ahead very far. When you're walking, make like you're driving -- and when you're driving, make like you're walking.

FROMT DESK

Mr. Richard Ross and Mrs. Milde Ross, Front Office Managers. Joe Smith and Steve Van Urmersen, Assistants.

Weekdays and Caturdays: 8:00 Al to 8:00 PM.

Sundays: 9:00 All to 1:00 Pet.

The switchboard remains open until 10:00 P!".

POST OFFICE

Weekdays: 8:00 AM to 5:00 PM. Saturdays: 8:00 AM to 4:00 PM.

Closed Sundays.

Outgoing mail should be posted by 3:00 P' on weekdays and by Incoming rail is distributed at about 2:00 PM on Saturdays.

10:00 All and 5:30 Pm. Students living off campus should be sure to get their mailbox assignments at the Front Desk and to check their boxes regularly for messages and announcements.

MEAL HOURS

Weekdays			Saturdays and Sundays	
Breakfast 7:30 to	8:00	AM	Breakfast8:00 to 8:30 A	11
Lunch1:00 to	1:15	PM	Lunch1:00 to 1:15 P	7.7
Dinner6:00 to	6:15	PH	Dinner6:00 to 6:15 P	77.7

As all waitresses and waiters are students, please come to breakfast on time. The door to the Dining Hall is closed at 8:00 Art on weekdays and at 8:30 AM on weekends. No one shall go unshod there.

Supervisor: Mr. Paul LaRoque Head Waiter: Mr. Tim Harrington

Wednesday, June 25....9:00 to 12:30, 1:15 to 6:90 Thursday, June 26....9:00 to 12:30, 1:15 to 6:00 Friday, June 27.....9:00 to 12:30, 1:15 to 2:30

Regular hours, beginning Monday, June 39: Weekdays: 9:30 to 12:30 AM

1:15 to 2:15 PM Wonday and Wednesday
1:15 to 3:15 PM Tuesday, Thursday, and Friday

Saturday: 9:30 to 12:30 Closed Sunday.

Manager: Joe Smith.
Students should try to buy texts by Friday as it is often necessary to roder additional copies. Joe requests that auditors refrain from buying books until Thursday or Friday. There are no student charge accounts at the Bookstore. A 3% sa;es tax os cjarged pm all stationary and drug items. Stationary, notebook paper, pens, ink, etc. can be purchased at the Bookstore, postcards and stamps at the Front Desk, and cigarettes at the Snack Bar in the Barn.

LIBRARY
Miss Kay Joyce, Mr. Brent Goeres, and Mr. George Bennett, Librarians
As of Thursday, June 26, the Library will be open:

Weekdays: 8:15 to 12:45, 2:00 to 5:00, 7:00 to 11:00

Saturdays: 9:00 to 12:00

Sundays: 9:00 to 12:00, 1:00 to 5:00, 7:00 to 11:00 The Library will be closed during all special programs.

DIRECTOR'S OFFICE

You may make appointments to see Hr. Cubeta through Hrs. Charlotte Ross or Mrs. Kay Pennett. The Director is always available without appointment to deal with especially urgent problems.

INFIRMARY

Joyce Rnwick, Nurse.

Infirmary hours, in Cornwall cottage, across from the Inn:
Weekdays: 800 to 8:30 AM, 1:45 to 2:15 PM, 6:45 to 7:15 PM
Saturdays and Sundays: Immediately after lunch and dinner.

Joyce asks that anyone who has not submitted a completed medical form please do so. She has extra blanks.

SHACK DAR Open daily: 8:00 AH to 6:00 PM, 6:30 PM to 11:00 PM The women in charge there are Joy Smith, Janet Banner, Melisande Codding, and Massie Litz. The Taxi will take you to town on Tuesdays and Thursdays for \$3.90 round trip, payable on departure. The Taxi leaves the Inn at 2:00 P' and arrives in Middlebury at 2:20. It leaves Widdlebury at 4:00. Promptly. TELEPHONE There are pay phones on the ground floor of the Inn, near the Bookstore, outside behind the Laundry, and in the Barn beneath the classroom stairs. Incoming callers must dial (802) 388-7946. Except for emergencies, please have all incoming calls placed before 10:00 PM, when the switchboard closes. Check your mailbox regularlyffyourplangto, besawayalpleasoundformitherEsont Office and leave a telephone number at which you can be reached. VALHABLES In defiance of Bread Loaf's traditional spirit of trust, valuables occasionally disappear from rooms and cars. If you would like to arrange for the storage of small valuables in the Front Office safe. see the supremely trustworthy Dick Ross. ACCOMODATIONS All requests for room changes must be cleared by Wrs. Charlotte Ross, but at the moment there are no empty rooms at Bread Loaf. GUESTPOOM There is only one guestroom for students' guests on campus. Students wishing to purchase meal chits for guests or to reserve the guest room should speak with Urs. Hilde Poss at the Front Desk. view of the demand, a student may only reserve the guestroom once during the summer. The charge is \$8.50 per person, or \$10.00 with breakfast. Guest meals are \$3.00 for breakfast, \$4.00 for lunch, and \$5.00 for dinner. THE CRUP'S The Bread Loaf CRUFB, a daily bulletin, comes by lunch to your post office box. Additional copies are available at the Front Desk. If you have a notice, note, or query, give it to editor Paul Sullivan or leave it at the Secretary's Office. ET CHTEPA Fr. Ross in the Front Office will answer any questions about room and board, mail, and any incidental charges you may incur aside from the regular bill for tuition, room, and board.

Dear New Bread Loafer:

Since nearly half of all Bread Loafers are spending their first summer on the Mountain, it might be helpful in allaying unnecessary but understandable anxieties to inform you, as I have the faculty, what grades are alleged to mean at the School of English:

Grade	Description
A+	An extraordinary or even superlative achievement.
A	A distinguished performance at the Master's level. Excellent work.
B+	Very good work.
В	Good, competent achievement, an entirely creditable effort.
В-	Passing work.
C+ C C- D	Varying gradations which establish an unsatisfactory performance.

You should recognize that you would not be at Bread Loaf if I had serious doubts about your intellectual ability. If for whatever reason you are disappointed with the results of your first papers, please don't get discouraged. See your instructor. See me. First papers of first-year students are no indication of any final assessment. If you start off with an A+, remember there is no way for you to improve and you are probably wasting your time on the Mountain.

The normal expectation for any summer at Bread Loaf is that half of the final course grades will be B+ or better.

May this please be the first and last word on a subject which has never yet gotten to the meaning of an educational experience. More important than grades is the assessment each instructor will place in your file if you elect to sign the Waiver of Confidentiality. I, for one, pay little attention to specific grades on a Bread Loaf transcript, but I evaluate carefully these painstaking, perceptive letters, which are available as part of a Bread Loaf letter of recommendation, should you ever request one from the School.

Sincerely yours,

Po Chtz

Paul M. Cubeta

Director

1980 Schedule of Classes

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classes.

83. 101. 156.	The Renaissance in England American Romanticism Yeats and Joyce The Teacher of Writing as Researcher Studies in Literary Romance	Mr. Mr. Ms.	Rebhorn Weisbuch Litz Goswami Brodhead	Barn Barn Barn Barn Barn	362
48. 52. 73.	Experiments in the Modern Novel Elizabethan and Jacobean Drama Eighteenth-Century Narrative British Poetry from 1789 to 1914 Scene, Lighting & Costume Design	Mr. Mr. Mr.	L. Maddox Kernan J. Maddox McGann D. Maddox	Barn Barn Barn Barn Littl Theat	3 6 1 .e
157.	Writing and the Other Arts	Mr.	Shuman	Barn	
55. 93. 94.	Metaphors, Methods and Models Literary Criticism Modern Plays American Fiction from Twain to Mailer Self and Society in Renaissance Literature	Mr. Mr. Mr.	Goswami Litz Cornish Weisbuch Rebhorn		361
28. 62. 117.	Teaching the Craft of Writing Shakespeare's Tragedies American Poetry after the Korean War Faulkner Nineteenth-Century Realism	Mr. Mr. Mr.	Shuman Kernan McGann Holland J. Maddox	Barn Barn Barn	1 3 5
	hurs. 11:30; Thurs. 2:00-3:00 American Painting and Literature	Mr.	Wolf	Barn	4
5.	Wed. 2:00-4:15 Poetry Writing Wordsworth and Stevens		Raab . Pack	Barn Barn	_
6.	Thurs. 2:00-4:15 Fiction Writing Directing Workshop		Hansen Mokler	Barn Barn	-
Tues.,	Wed., Thurs. 7:15-9:15 P.M., as arrang Workshops and Lectures for the Program in Writing	ed		Barn	1

THE BREAD LOAF SCHOOL OF ENGLISH

Program for the 1980 Session

	Annual Contraction of Contraction Contract	
Monday, July 7	Poetry Reading by Robert Pack Julian W. Abernethy Professor of American Literature, Middlebury College	
Thursday, Friday, Saturday, July 17, 18, 19	Adaptation by Elaine May	Little Theatre 8:30 p.m.
Thursday, Friday, Saturday, Sunday, July 31, August 1, 2,3	A Midsummer Night's Dream by William Shakespeare	Little Theatre 8:30 p.m.
Monday, August 4	Poetry Reading by Archibald MacLeish (Not open to the public)	The Earn 7:30 p.m.
Saturday, August 9	Commencement Exercises	Little Theatre 8:45 p.m.
Pr	ogram in Writing: Consultants	
July 8, 9, 10 Tuesday, Wednesday,		Barn 1 7:30 p.m.

July 8, 9, 10 Tuesday, Wednesday, Thursday	Richard Marius	Barn 1 7:30 p.m.
July 15, 16, 17 Tuesday, Wednesday, Thursday	Lee Odell	Earn 1 7:30 p.m.
July 22, 23, 24 Tuesday, Wednesday, Thursday	Richard Young	Earn 1 7:30 p.m.
July 29, 30, 31 Tuesday, Wednesday, Thursday	Janet Emig	Barn 1 7:30 p.m.

Bread Loaf School of English 1980

FILM PROGRAM

June 27	HARLAN, U.S.A.	Barbara Kopple
July 4	THE BIRDS	Alfred Hitchcock
July 5	MACBETH	Polanski
July 11	THE TREE OF WOODEN CLOGS	Ermano Olmi Not shown- Not shown- Not shown- Not shown- Not shown- Not shown-
July 12	WOYZECK	W. Herzog death
July 25	A MIDSUMMER NIGHT'S DREA	M
July 26	XALA	Ousmane Sembene
August 3	THE PASSENGER	M. Antonioni

IMPROVISATION WORKSHOPS IN THEATRE AT BREAD LOAF

This summer the Theatre Program will offer two workshops for students who would like some experience acting, for non-theatre people who would like to improve their skills in communication, and for the adventurous who are wont to grab the chance to explore the unknown. The first of these workshops will concern Improvisation, one of the basic building blocks of acting. Every time the actor gets up to do an "improv," he is performing and creating. There is no text to fall back on, so the actor learns to rely on himself and to extricate himself from any situation—be it on stage or in front of a class. Of course, the improviser is his own playwright, so "improv" is a tool through which the performer can practice discovering and using creative impulses.

The workshops will be conducted by John Doolittle, who is a professional actor and teacher. There will be two sessions of 2 hours each. The first session will be Wednesday, July 2 at 2 p.m. in Barn 1; the second session will be the following Monday, July 7, same time, same place. The subject of the second workshop will be announced later.

The Improvisation Workshop is not aimed at any particular level of acting experience. Beginners to pros, everybody will find improvising useful and fun. If there are questions about what will be covered and how, talk to John Doolittle, who can be found hanging around the Midsummer Night's Dream rehearsal or in Treman 2.

Paul Cubeta
Director



THEATRE STAFF

Design-Technical Advisor Doug Maddox

Theatre Manager . Sam Swope

Master Carpenter Cary Wendell

Property Mistress Elizabeth Bailey

Technical Assistants Frank Hodgins

Bill O'Neal

STUDENT PRODUCTION CREWS

Lights Betsy Gray

Dean Rowe Tony Cornish

Sound Peter Mull

Properties Barbara Bridgman

Graphics Jane McKinnon

Cover Design Cary Wendell

Set Chad Arnold Peter Frew

Doug Maddox, Jr.

Special Thanks to:

Dick Fowler Dick and Hilde Ross Margaret and Ryder Smith

ADAPTATION

bу

Elaine May

Games Master Trevor Peard

Male Player Laurence P. Clement

Female Player I Marlene Johnson

Female Player II Catherine Walsh

Contestant Michael Nailor

DIRECTOR ROGER CORNISH

Stage Manager Lynn Rakatansky

SET DESIGN COSTUME DESIGN

WALTER BOSWELL LUANNE IVES

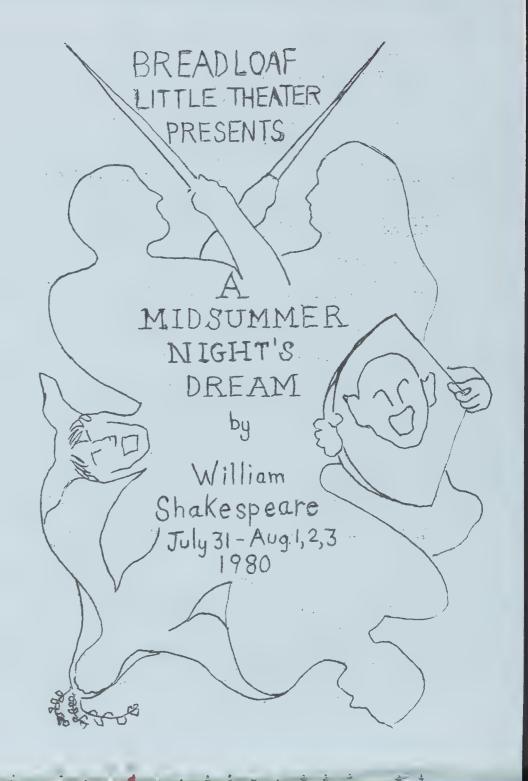
LIGHTING DESIGN

JACQUELINE J. RIOTTO

The play will run without intermission.

PRODUCTION ASSISTANTS

Costume Assistant . Margaret Gray Construction-Puck's costume Carol Maddox Sound Peter Frew Percussion Jane McKinnon Assistant Directors for Jack Boyle mime and movement John Doolittle Choreography Kassie Litz Hair and Make Up Cathy Griffiths Costume Construction Diane Abbott Bonnie Bridgman, Wendy Maddox Shirley Nelson, Elizabeth Peaslee Donna Phillips, Judy Raab Hilde Ross, Moira Tingle Terri Vest Set Construction Karen Barnes Donna McDougal Lynn Rakatansky Scenic Artist Mark Maddox Lights Emily Chamberlain, Donna McDougal Robert Ringer, Dennis Livingstone Properties Bonnie Bridgman Production Run Crew Head - Barbara Cohen Assistants Bill O'Neal, Frank Hodgins Cover Design ... Cary Wendell House Manager Brooke Mackie-Ketcham Ushers The lads of Cherry, et al



This production is dedicated to the memory of Larry Holland.

THEATRE STAFF

Director Alan Mokler
Scenic and Lighting Designer Douglas R. Maddox
Costume Designer Mary Thomasine Harkins
Technical Director Walter C. Boswell
Stage Manager Dora M. J. Maillaro
Assistant Director Carol V. Elliott
Master Electrician Jacqueline J. Riotto
Master Carpenter Cary Wendell
Costumer Luanne E. Ives
Assistant to the Costume Designer Lisa Sturtridge
Technical Assistants Frank Hodgins Bill O'Neal
Production Coordinator Sam Swope
Music by Paul Lansky, Hubert Howe, Priscilla McLean, Phillip Glass, and Antonio Vivaldi.
Special thanks to Margaret and Ryder Smith, to Mr. Thomlins of Ames Department Store,

and to The Chipman Inn.

CAST (in order of appearance)

Theseus/Oberon	John Doolittle
Hippolyta/Titania	Michele Lettiere
Philostrate/Puck	Karen White
Egeus	Roger Cornish
Hermia	Carol Anderson
Demetrius	Denis Fitzpatrick
Lysander	Sam Swope
Helena	Judy Nicholson
Peter Quince	Jerald Krauthamer
Nick Bottom/Pyramus	Joe Rigali
Francis Flute/Thisby	Paul Sullivan
Tom Snout/Wall	Cary Wendell
Snug/Lion	Dick Ross
Robin Starveling/Moonsl His dog	hine Ernest Beachey Edith the dog
Fairies: Mustardseed Peaseblossom Cobweb Felina Yoth	Jack Boyle Nancy Ellis Colleen McGloughlin Elizabeth Peaslee Betsy Van Ummersen

Act I -- 70 minutes
(10-minute intermission)
Act II -- 85 minutes

Bread Loaf School of English

Archibald MacLeish

August 4, 1980 - 7:30 p.m.

The Little Theatre

Mr. MacLeish will be our honored guest the evening of Monday, August 4. Because of the extraordinary interest in this event, and in order to ensure that every Bread Loafer has a chance to attend, admission for seating in the Little Theatre will be by ticket only. Tickets may be picked up from Sam Swope in the Little Theatre on Monday, July 28, through Wednesday, July 30, between 11:30 a.m. and 1:00 p.m. The reason for this cut-off on Wednesday is that any tickets not collected will then be given to members of the Middlebury community who have requested them.

If you take a ticket and find later you cannot use it, please turn it in to Sam, or leave it in his mailbox.

Students wishing books autographed should leave them with Joe in the Bookstore by 8:30 a.m. Monday, August 4th. They may be picked up after lunch Tuesday. (Be sure your name is on the book.)

The Little Theatre will be locked until 7:15 on Monday,
August 4th, so that Bread Loafers in the dining room do not have
to rush through dinner.

NO ONE WILL BE ADMITTED WITHOUT A TICKET.

Bread Loaf School of English Archibald MacLeish August 4, 1980

"Part III" from Act Five

"New England Weather"

"Mark VanDoren and the Brook"

"Old Gray Couple"

"L'an Trentiesma Ne Mon Eage"

"Not Marble or Gilded Monuments"

"Epistle to be Left in the Earth"

"Winter is Another Country"

"Year of the Dogs"

"At the Saturday Club" from Seeing (1968)

"Late Abed"

"Companions"

Bread Loaf School of English 1980

GENERAL STATISTICS

Student attendance by states: (according to winter address)		Total student enrollment Men students Women students	212 98 114
Arizona Alabama	3	Former students New students	120 92
Arkansas 1 California 6 Colorado 1 Connecticut 11 Delaware 1	6 1 11 1	Number of courses Total number of faculty Teaching one course Number of course changes	26 18 10 43
District/Columbia Florida	5	Cancellations	48
Georgia Idaho Iowa Illinois Kansas	7 1 2 2 2 1	Candidates for Midd. M.A. Candidates for Midd. M.Litt. Undergraduates	152 11 8
Kentucky	1	Pre-1975 B.A. or B.S.	97
Louisiana Maine Maryland	11	Number/colleges represented	142
Massachusetts Michigan	26	Off-Campus students	32
Minnesota 2 Mississippi 1 Missouri 4 Montana 2 New Hampshire 12 New Jersey 10 New Mexico 2 New York 20 North Carolina 7 Ohio 6 Oregon 1 Pennsylvania 7 Rhode Island 4 South Dakota 2 Tennessee 6 Texas 3 Utah 1 Vermont 21 Virginia 1		Scholarship students Rockefeller students General Mills award students	85 29 2
	1980 M.A. degree candidates 1980 M.Litt. degree candidates	30 0	
	20	Prospective 1981 M.A. degrees Prospective 1981 M.Litt. degree	s 18
	Average age of students Median age of students Under 21	30 28	
Washington Wisconsin Wyoming	1	Private school teachers Public school teachers College & Jr. Coll. teachers	61 76 10
Canada England France Italy Puerto Rico West Germany	1 1 2 1 1	Other: Undergraduates Grad. students PhD. students Unemployed Other occupations	8 12 7 19 19
(41 states represen 5 foreign countries 1 territory)		Working for 9 credits Working for 6 credits Working for 3 credits Auditors	19 186 3 4

BREAD LOAF SCHOOL OF ENGLISH

ENROLLMENT FIGURES

1920 - 51	1945 - 97	1970 - 224
1921 - 84	1946 - 135	1971 - 219
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1924 - 100	1949 - 207	1974 - 219
1925 - 105	1950 - 188	1975 - 197
1926 - 106	1951 - 165	1976 - 184
1927 - 130	1952 - 146	1977 - 206
1928 - 115	1953 - 115	1978 - 200+(Oxford-59)
1929 - 116	1954 - 139	1979 - 197+(Oxford-53)
1930 - 129	1955 - 121	1980 - 212+(Oxford-58)
1931 - 111	1956 - 121	
1932 - 103 ,	1957 - 122	
1933 - 62	1958 - 130	
1934 - 74	1959 - 161	
1935 - 163	1960 - 192	`
1936 - 179	1961 - 192	
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Eread Loaf School of English 1980

COLLEGES REPRESENTED

Albertus Magnus C 1	C. of Our Lady of the Elms - 1
Amherst C 2	Cornell U 1
Arizona St. U 2	Dartmouth - 1
Arkasas St. U 1	Duke U 1
Asbury C 2	East Carolina St 1
Augusta C 1	Eastern Montana C 1
Barrington C 1	Fairfield - 1
Bates C 2	Florida St. U 1
Beaver C 1	Fordham - 1
Bennington - 1	Fontbonne - 1
Bethany C 1	George Mason U 1
Black Hills - 2	Georgia Southern - 1
Boston U 3	Georgian Ct. C 1
Bowdoin - 1	Gettsyburg C 1
Brigham Young U 1	Grove City C 1
Brown U 4	Harvard U 2
Capital U 1	Hollins - 1
Carleton C 1	Holy Cross - 1
Castleton St. C 1	Keene St. C 1
Central Missouri St. U 1	Kenyon - 3
Colby - 4	LaGrange C 1
Colby-Sawyer - 1	LaSalle - 1
Colgate - 2	Lehigh U 1
C. of Idaho - 1	Lesley C 1
C. of Mt. St. Vincent - 1	Lock Haven St. C 1

C. of New Rochelle - 1 Lowell St. C. - 1

Saint Thomas - 1 Lovola U. - 2 Seton Hall U. (NJ) - 1 Manhattanville C. - 1 Simmons - 1 McGill U. - 1 Simpson C. - 1 Memphis St. U. - 1 Smith C. - 1 Michigan St. U. - 1 SUC - Buffalo - 1 Middlebury C. - 19 SUC - Fredonia - 1 Millersville St. C. - 1 SUC - Geneseo - 1 Minnesota St. C. - 1 Mississippi U. for Women - 1 SUC - Oneonta - 1 SUC - Potsdam - 2 Morningside - 1 SUNY - Oswego - 1 Mt. Holyoke C. - 3 Southern Arkansas U. - 1 Nanterre U. (Paris) - 2 Southern Connecticut St. C. - 1 Nasson C. - 1 Stephens C. - 1 New C. - 2 Swarthmore C. - 3 New England C. - 1 Northern Illinois U. - 1 Syracuse U. - 1 Texas Tech. - 1 Northwestern U. - 1 Towson St. - 1 Notre Dame C. - 1 Trinity C. - 1 Oberlin - 1 Tufts - 1 Ohio St. U. - 1 U. of California-Davis - 1 Olivet C. - 1 U. of Connecticut - 1 Peabody C. - 1 U. of Colorado - 1 Point Park C. - 1 U. of Dubuque - 1 Portland St. - 1 U. of Florida - 3 Princeton - 2 U. of Georgia - 3 Rice U. - 1 U. of Iowa - 1 Russell Sage - 1 U. of Lowell - 2 St. Francis - 1 U. of Maine-Orono - 4 St. Joseph's C. - 2

St. Louis U. - 1

U. of Maryland - 1

- U. of Massachusetts 1
- U. of Michigan 2
- U. of Missouri, K.C. 2
- U. of New Hampshire 1
- U. of New Mexico 1
- U. of Northern Colorado 1
- U. of Pennsylvania 3
- U. of the South 4
- U. of Southwestern Louisiana 1
- U. of Tennessee, Chattanooga 3
- U. of Toledo 1
- U. of Toronto 1
- U. of Wisconsin 1
- U. of Vermont 2
- U. of Virginia 1
- Wabash 1
- Washington u. 1
- Wellesley C. 1
- Wesleyan U. 1
- Western Carolina U. 1
- Western Connecticut St. 1
- Western Washington U. 1
- Wheaton 1
- Williamette 1
- Williams C. 3
- Witchita St. U. 1
- Wittenberg U. 1
- Yale U. 4

21. EXPERIMENTS IN THE MODERN NOVEL Lucy Maddox Thursday, August 7, 1980 Final Examination Answer any two of the following questions. 1. Using the following quotations as starting points, discuss the importance of the figure of the artist in <u>Swann's Way</u>, <u>To the Lighthouse</u>, and <u>Pale Fire</u>. Why do Proust, <u>Woolf</u>, and Nabokov attribute so much significance to the artist? How does each one define the role of the artist? ". . . The little phrase . . . , whatever opinion it might hold on the short duration of these states of the soul, saw in them something not, as everyone else saw, less serious than the events of everyday life, but, on the contrary, so far superior to everyday life as to be alone worthy of the trouble of expressing it. Those graces of an intimate sorrow, 'twas them that the phrase endeavoured to imitate, to create anew; and even their essence, for all that it consists in being incommunicable and in appearing trivial to everyone save him who has experience of them, the little phrase had captured, had rendered visible. . . . Certain great artists . . . do us the service, when they awaken in us the emotion corresponding to the theme which they have found, of showing us what richness, what variety lies hidden, unknown to us, in that great black impenetrable night, discouraging exploration, of our soul, which we have been content to regard as valueless and waste and void." "But what a power was in the human soul! she thought. That woman sitting there under the rock resolved eveything into simplicity; made these angers, irritations fall off like old rags; she brought together this and that and then this, and so made out of that miserable silliness and spite (she and Charles squabbling, sparring, had been silly and spiteful) something--this scene on the beach for example, this moment of friendship and liking--which survived, after all these years complete, so that she dipped into it to re-fashion her memory of him, and there it stayed in the mind affecting one almost like a work of art." "I am looking at him. I am witnessing a unique physiological phenomenon: John Shade perceiving and transforming the world, taking it in and taking it apart, re-combining its elements in the very process of storing them up so as to produce at some unspecified date an organic miracle, a fusion of image and music, a line of verse."

- 2. D. H. Lawrence warned one of his readers not to look for "the old stable ego of the character" in The Rainbow. "There is another ego," Lawrence wrote, "according to whose action the individual is unrecognizable." Lawrence's attitude toward the presentation of character is one of the most clearly experimental aspects of his fiction. How appropriate is his statement to the treatment of character in The Rainbow? To what extent is the notion of characters who are unrecognizable as individuals typical (or atypical) of the other novels we have read? (Refer specifically to The Rainbow and to any two or three other novels in answering the question.)
- 3. The novelist's art has traditionally been an art of storytelling. On the basis of the six novels we have read this semester, what generalizations can you make about the importance of storytelling to the modern novelist? Using any three novels as examples, discuss the writer's implied attitude toward his own story and, where relevant, his attitude toward the nature and purpose of storytelling in general.
- 4. Many of the major characters in the novels we have read are teachers: Mr. Ramsay, Ursula Brangwen, Fielding, John Shade, and Charles Kinbote. Can you account for this disproportionate number of teachers among the characters? What is the thematic significance of the character's role as teacher in each case?
- 5. In Chapter 6 of <u>Murphy</u>, Beckett interrupts his narrative to offer an explanatory bulletin on Murphy's mind. Construct two similarly structured, similarly concise, similarly illuminating bulletins on the minds of any two major characters from any two novels other than Murphy.

Mr. Kernan 28. SHAKESPEARE'S TRAGEDIES Friday, August 8, 1980 Final Examination Two hours: Do eight of the following twelve. Each of the following is a response to the tragic situation. Briefly identify the play involved and situate within the play. Then go on to discuss the nature of the particular response and the judgment made by the rest of the play of its adequacy as a way of meeting (or making) tragedy. "'Twere to consider too curiously, to consider so." 1. Then which way shall I find revenge's cave? 2. For these two heads do seem to speak to me, And threat me I shall never come to bliss Till all these mischiefs be returned again, Even in the throats that hath committed them. Come, let's away to prison: 3. We two alone will sing like birds i' th' cage: When thou dost ask me blessing, I'll kneel down And ask of thee forgiveness: so we'll live, And pray, and sing, and tell old tales, and laugh At gilded butterflies 4. Ring the alarum bell! Blow wind, come wrack! At least we'll die with harness on our back. 5. And it is great To do that thing which ends all other deeds, Which shackles accident and bolts up change Which sleeps, and never palates more the dung Death that hath sucked the honey of thy breath, Hath had no power yet upon thy beauty. Thou art not conquered. Beauty's ensign yet Is crimson in thy lips and in thy cheeks, And death's pale flag is not advanced there. 7. Why, I will see thee at Phillipi then.

2- Shakespeare's Tragedies
8. When we are born, we cry that we are come
 To this great stage of fools. This ' a good block.
 It were a delicate stratagem, to shoe
 A troop of horse with felt: I'll put 't in proof;
 And when I have stol'n upon these son-in-laws,
 Then kill, kill, kill, kill, kill.
9. The play's the thing
 Wherein I'll catch the conscience of the king.
10. What's past and what's to come is strewed with husks
 And formless ruins of oblivion;
 But in this extant moment, faith and troth,
 Strained purely from all hollow bias-drawing,

Bids thee with most divine integrity,

The wages of their virtue, and all foes The cup of their deservings. O, see, see!

12.

From heart of very heart; great Hector, welcome.

11. There is a special providence in the fall of a sparrow:

If it be now, 'tis not to come; . . . The readiness is all.

All friends shall taste

48. ELIZABETHAN AND JACOBEAN DRAMA Mr. Kernan Thursday, August 7, 1980 Final Examination Two Hours: Do eight of the following ten items. The playwrights of this period (1588-1642) were extremely self-conscious about the theater in which they worked and frequently included in their plays images of that theater. Identify the following internal plays and then describe briefly the nature and function of theater which each suggests. The actor locks the doors of his theater, performs, and bites out his tongue. A masque of fools and madmen perform before a Duchess. A magician presents Helen of Troy on stage. 3. 4. A puppet show is presented at a fair. A group of professional actors stage several plays at court (choose one). 6. A merchant plays the part of a mountebank. 7. A dumb show portrays the murder of a duke. A grocer's apprentice climbs on stage and joins the play. A group of grotesques perform a history of the 9. Two groups of masquers dance before a court.

Mr. J. Maddox 52. EIGHTEENTH-CENTURY NARRATIVE Thursday, August 7, 1980 Final Examination Answer any one of the following questions. You should be able to complete the exam in two hours, but take up to three hours if you wish. A shorter well-organized essay is preferable to a three-hour amble through eighteenth-century thickets. Robinson Crusoe, Tristram Shandy, Boswell's London Journal, and Rousseau's Confessions are all works in which a narrator (fictional or autobiographical) is creating an image of himself for the reader. In all of these cases, our impression of the narrator comes not only from the "facts" he tells us but also from his tone, his selection of what to tell and what not to tell, etc., etc. What is the idea of the self in each of these four works, and how does each author's conception of the self find embodiment in the form the narrative takes? The eighteenth-century writer is likely to think of morality in social terms -- that is, in terms of how we treat each other -and to a great extent the eighteenth-century writer's morality is a function of what he takes society to be. Choose four of the following works and discuss what seem to you the most important interrelationships between the author's idea of what society is and his presentation of moral problems: Robinson Crusoe, Joseph Andrews, Boswell's London Journal, Rousseau's Confessions, Emma. 3. Let us say that a psychological novelist is a novelist who is interested in exposing the workings of the mind and who is particularly interested in exposing the unconscious and/or' irrational workings of the mind. How "psychological" are Defoe, Sterne, Austen, and Mary Shelley? What artistic means do they devise to explore and express the psychologies of their characters?

Mr. Rebhorn 54. THE RENAISSANCE IN ENGLAND Thursday, August 7, 1980 Final Examination WRITE AN ESSAY IN RESPONSE TO THE FOLLOWING QUESTION. Time: about two hours. Courtly love, courtesy, courtliness, and the court, both real and ideal, are a chief concern of English Renaissance writers at least until the middle of the 1590's. Explain how these concepts function in the works of Wyatt, Sidney, Spenser, Shakespeare, and Nashe and at least one of the other figures we have considered more briefly (Skelton, Surrey, Marlowe, Ralegh). Do the concepts seem more central to the thought of some of these writers than to that of others, and if so, why? Do the five figures listed above in the order given constitute some kind of historical progression in terms of the concepts and their evaluation of them? Finally, from an examination of the authors listed above is there any way to explain why the court and its related concepts would cease to be so central to authors in the early seventeenth century as they were to their predecessors?

- I. (two hours) Answer ONE of the following:
 - A. Discuss the significance of the concept of literary genres in the history of English criticism.
 - B. Discuss the major issues which occupied English criticism during one of the following periods: 1660-1800, 1800-1900, 1900-1980.
 - C. Write a judicious and detailed essay on the critical achievement of Johnson, or Coleridge, or Arnold, or Eliot, or Frye, or a major critic of your choice. If you wish, you may discuss and compare two of these critics.
 - D. Choose a literary work you know well and analyze it in terms of the critical ideas current at the time of its composition.
- II. (one hour) Choose ONE of the following topics:
 - A. Coleridge's theory of Imagination and its influence on some later critics.
 - B. Wordsworth's theories of poetic language and their impact on some later critics.
 - C. The legacy of Matthew Arnold.

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- D. The achievements of Marxist, or psychoanalytical, or archetypal criticism.
- E. The strengths and weaknesses of formalist and/or affective criticism.
- F. The current critical scene.
- G. The relationship between criticism and pedagogy in the years after 1930.
- H. The best mixture of critical approaches for an introductory course in poetry or fiction (you should assume a 12th-grade audience).

AMERICAN POETRY AFTER THE KOREAN WAR Mr. McGann Friday, August 8, 1980 Final Examination A prominent American theorist of poetry has recently proposed the following: "Poetry is concerned with creature kncwledge rather than cultural knowledge. The latter pertains to the ego, to history, to the products of man's consciousness of himself; the former has to do with man's fundamental bonds with the natural world, and as such is beyond time and history, reason and philosophy. . . . Ego and consciousness are instruments of divisiveness, of individuation, of separation; poetry, whose prime characteristic is to note similarities among things apparently distinct, re-establishes a sense of primal harmony." Write an essay on the recent American poetry we have been examining, and test the critical statement above against that body of work.

73. BRITISH POETRY FROM 1789 TO 1914 Mr. McGann Thursday, August 8, 1980 Final Examination An important critic of nineteenth and twentieth century poetry has said that the work produced between 1789 and 1945 can be usefully separated into three phases: The Romantic phase, which is dominated by the poetic "I" ("my poetry"), and in which the audience "overhear" what is happening and being said. 2. The Victorian phase, where poet and audience share responsibility for generating the poem's significance ("our poetry"). 3. The Modernist phase, when "the poet" disappears into "the poem itself," and when the standard of significance falls to the interpreter ("Your poetry"). Write an essay, using the material studied in the course, in which you assess this formulation of the recent history of English poetry.

Mr. Weisbuch 83. AMERICAN ROMANTICISM Thursday, August 7, 1980 Final Examination PART A. Discuss each of the following passages in terms of their immediate significance (imagery, tone, symbolism -- whatever seems important.) Then comment on their significance in the context of the work from which each is taken and the author's total vision. 1. Emily Dickinson, first and last stanzas of a poem: My life had stood -- a Loaded Gun--In corners--till a Day--The Owner passed--identified--And carried me away--Though I than he may longer live He longer must than I--For I have but the power to kill Without -- the power to die--2. From Melville's Benito Cereno: "You generalize, Don Benito; and mournfully enough. But the past is passed; why moralize upon it? Forget it. See, you bright sky has forgotten it all, and the blue sea, and the blue sky; these have turned over new leaves." "Because they have no memory," he dejectedly replied; "because they are not human." "You are saved," cried Captain Delano, more and more astonished and pained; "you are saved; what has cast such a shadow upon you?" "The negro." 3. Emerson opens "The Divinity School Adress": In this refulgent summer, it has been a luxury to draw the breath of life. The grass grows, the buds burst, the meadow is spotted with fire and gold in the tint of the flowers. The air is full of birds, and sweet with the breath of the pine, the balm-of-Gilead, and the new hay. . . . The cool night bathes the world as with a river, and prepares his eyes again for the crimson dawn. The mystery of nature was never displayed more happily. The corn and the wine have been freely dealt to all creatures, and the never-broken silence with which the old bounty goes forward has not yielded yet one word of explanation.

4. Whitman's "Walt" opens "Song of Myself":

I celebrate myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease, observing a spear of summer grass.

Houses and rooms are full of perfumes. . .

the shelves are crowded with perfumes,
I breathe the fragrance myself, and know it and like it,
The distillation would intoxicate me also, but
I shall not let it.

The atmosphere is not a perfume. . . . it has no taste of the distillation. . . it is odorless, It is for my mouth forever. . . I am in love with it, I will go to the bank by the wood and become undisguised and naked,

I am mad for it to be in contact with me.

5. Miles Coverdale's final confession in Blithedale:

The reader, therefore, since I have disclosed so much, is entitled to this one word more. As I write it, he will charitably suppose me to blush, and turn away my face:-I-I myself--was in love--with--Priscilla.

6. Ishmael introduces the story of The Town-Ho to us, and then concludes it with an oath to the Spaniards in Lima:

The story was the private property of three confederate white seamen of that ship, one of whom, it seems, communicated it to Tashtego with Romish injunctions of secrecy, but the following night Tashtego rambled in his sleep, and revealed so much of it in that way, that when he was wakened he could not well withhold the rest.

"So help me Heaven, and on my honor the story I have told ye, gentlemen, is in substance and its great items, true. I know it to be true; it happened on this ball; I trod the ship; I knew the crew; I have seen and talked with Steelkilt since the death of Radney."

Roger Cornish

ENGLISH 93 TEST 8 August '80

MODERN PLAYS

A Doll House

1) Summarize the plot as succinctly as possible.

2) Offer a statement of the action that seems to you to best encompass the major characters and events of the play.

3) Turn to page 80 (Act II, French Scene 5, Nora and Dr. Rank).

Analyze this French scene (ending on page 85 with the entrance of the Maid after Nora's "... the same as with Papa.")

A) Divide the scene into beats.

- B) For each beat discuss:
 - i) the primary impact at which you would aim
 - ii) the mood and tempo
 - iii) important secondary information about plot, character,
 or theme
 - iv) basic considerations of movement, business, or physical
 detail

C) Remember:

- what is being done is usually more important than what is being talked about.
- the best choices contribute to the overall structure of the play

Take-Home Final Examination No. 94 American Fiction: Twain to Mailer Absolutely due Thursday morning at breakfast. Choose one question from Part A and one question from Part B. 1000 word/question limit, and it needn't be that long. Do not choose the same writer for both parts. Part A (Choose one) 1. You are whisked suddenly from Bread Loaf to the considerably more civilized Paradise of Writers. There, under an apple tree, any three of the following writers sit: Twain, Norris, Fitzgerald, Faulkner, Mailer. They are debating what has gone wrong with the American Dream. Part of the debate concerns how each writer defines the original dream. Each, of course, refers constantly to his fictional work to support his views. Reproduce the debate, whether in dialogue form or as a conventional essay. 2. As above -- same situation, same choice of writers -- but a different debate subject: the value of instinctive behavior as opposed to civilized restraint. Again, emphasize how each of three writers differently interprets these terms. Part B (Choose one) 1. D. H. Lawrence says of love in the modern world, 'We cannot bear connection. That is our malady." Discuss this problem (and any exceptions to it) in one work by Henry James and in the work of any other writer we have considered. 2. Tony Tanner writes in City of Words, "There is an abiding dream in American literature that an unpatterned, unconditioned life is possible, in which your movements and stillnesses, choices and repudiations are all your own; and there is also an American dread that there are all sorts of plots afoot to rob you of your autonomy of thought and action. But there is a dread not only of the prevention of this freedom but of its full activation, for to exist a person must have an outline, a form, a system. The nightmare of non-identity thus alternates with the nightmare of imposed identity: too much fluidity, too much fixity, amoebic blob or slave." Discuss in relation to any two works by writers not covered in your answer to Part A.

Three Hours

Answer three questions, at least one from each section.

I.

- 1. Discuss and contrast the Rose and the Tower as emblems in Yeats's poetry.
- 2. Discuss one of the following pairs of poems:

"September 1913" and "Easter 1916"

"Sailing to Byzantium" and "Byzantium"

"Coole Park, 1929" and "Coole Park and Ballylee, 1931"

- 3. Compare Yeats's view of Parnell with that of Joyce.
- 4. Discuss Yeats's poetry as a kind of sustained autobiography.
- 5. Discuss (with reference to specific poems) the extent to which an understanding of Yeats's esoteric "system" illuminates his later poetry.
- 6. Discuss the importance of two of the following poems in Yeats's artistic career; show how they are typical of the period in which they were written.

[&]quot;Adam's Curse"

[&]quot;September 1913"

[&]quot;The Wild Swans at Coole"

[&]quot;Sailing to Byzantium"

[&]quot;Among School Children"

[&]quot;Leda and the Swan"

[&]quot;Lapis Lazuli"

[&]quot;Under Ben Bulben"

- 1. Discuss "The Dead" as a recapitulation and extension of the major themes in Dubliners.
- 2. The theme of frustrated escape is repeated throughout <u>Dubliners</u>:: discuss its treatment in two stories.
- 3. Joyce once called the first three stories of <u>Dubliners</u> "stories of my child-hood." Compare the small boy of these stories with the young Stephen Dedalus in Portrait.
- 4. How is the growth of Stephen's artistic personality reflected in the structure, imagery, and language of <u>Portrait</u>?
- 5. Discuss the first three chapters of <u>Ulysses</u> (and the Library chapter if you wish) as a "sixth chapter" of Portrait.
- 6. Discuss the workings of the Homeric parallels in <u>Ulysses</u>, with emphasis on one or two chapters.
- 7. Discuss the various meetings (or near-meetings) of Stephen and Bloom.
- 8. Discuss the theme of "Home Rule" in Ulysses.
- 9. Why did Joyce call Molly's chapter "the indispensable countersign to Bloom's passport to eternity"?
- 10. Discuss the "styles" of Ulysses, their range and functions.

No. 119 James Maddox NINETEENTH-CENTURY REALISM Friday, August 8, 1981 FINAL EXAMINATION This examination is designed to be taken in two hours; you may write for up to three hours if you wish. Remember, however, that a shorter, wellorganized essay is far superior to a long, disorganized ramble. Read carefully these very simple instructions. Either answer the single question in category I or answer any two questions in category II. I. Certainly one of the most striking similarities among the great masterpieces of realism is the portrayal of marriages under stress: Madame Bovary, Middlemarch, The Portrait of a Lady, and Anna Karenina all show marriages which have gone hideously awry. Write a thoughtful essay on these four novels, answering the following questions: What are the particular problems of marriage in these four novels? That is, what are the specific weak points in a marriage where the four novelists choose to concentrate their attention? How is the treatment of marriage related to the overall moral vision of the four novels? II. 1. Middlemarch and Anna Karenina are both multiple-plot novels: the two novels have multiple individual "stories" which interact with one another and reflect one another. Write a carefully-planned essay comparing and contrasting George Eliot and Tolstoy as they exploit the resources of the multiple-plot novel. Be as specific as possible in your examples. 2. Does the hero disappear or suffer diminishment in the nineteenthcentury novel? Discuss the possibilities of "heroic" male action in Red and Black, Madame Bovary, and The Portrait of a Lady. You may include other works in your answer if you wish, but make the major force of your essay the three novels I have listed. 3. With the exception of James, every writer in this course shows an interest in portraying what we might call the "peasants" - by which term I mean characters of low social standing, characters who must work hard to earn a living, characters of little or no education. For the purposes of this question, Maria in "Clay" is a "peasant"; Hippolyte in Madame Bovary is a "peasant." Take as your examples Madame Bovary, Anna Karenina, and Dubliners and discuss these three authors' treatment of the "peasant"-class. What do such characters reveal about the three authors' portrayals of humanity as a whole?

135. SELF AND SOCIETY IN RENAISSANCE LITERATURE

Mr. Rebhorn
Final Examination Friday, August 8, 1980

WRITE AN ESSAY IN RESPONSE TO THE FOLLOWING QUESTION?

Time: about two hours.

Man the chameleon is the subject of Vives' Fable. It is also the subject, in one way or another, of the works by Boccaccio, Castiglione, More, Machiavelli, Montaigne, and Shakespeare that we have read this semester. Explain how the six authors view man's changeable nature. Do they all view it in the same way or make the same basic assumptions about it? Do they all evaluate it similarly? What implications does the conception have for them concerning the nature of human society? Finally, is the sequence in which the six writers are listed a meaningful and useful one?

PART ONE (One hour)

Identify the author and title of the works in which <u>four</u> of the following passages appear, and write a brief essay discussing their function in their immediate context and their relation to the genre of romance.

Little by little, studying the infinite possibilities of a loss of memory, he realized that the day might come when things would be recognized by their inscriptions but that no one would remember their use. Then he was more explicit. The sign that he hung on the neck of the cow was an exemplary proof of the way in which the inhabitants of Macondo were prepared to fight against loss of memory: This is the cow. She must be milked every morning so that she will produce milk, and the milk must be boiled in order to be mixed with coffee to make coffee and milk. Thus they went on living in a reality that was slipping away, momentarily captured by words, but which would escape irremediably when they forgot the values of the written letters.

I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'st me and made much of me; wouldst give me
Water with berries in't; and teach me how
To name the bigger light, and how the less,
That burn by day and night. And then I loved thee
And showed thee all the qualities o'th'isle,
The fresh springs, brine pits, barren place and fertile.
Cursed by that I did so! All the charms
Of Sycorax—toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was my own king.

"My dear child, you're amazing."

"Amazing--?"

"You're terrible."

"No: I'm not terrible, and you don't think so. I do strike you as surprising, no doubt—but surprisingly mild. Because—don't you see?—I am mild. I can bear anything."

"Oh, 'bear'!" Mrs. A. fluted.
"For love," said the Princess.

F. hesitated. "Of your father?"

"For love," M. repeated.

It kept her friend watching. "Of your husband?"

"For love," M. said again.

It was thinking that if blood were to trickle that way, and to leak out into the hall, it must be a long time going so far. It would move so stealthily and slowly, creeping on, with here a lazy little pool, and there a start, and then another little pool, that a desperately wounded man could only be discovered through its means, either dead or dying. When it had thought of this a long while, it got up again, and walked to and fro with its hand in its breast. He glanced at it occasionally, very curious to watch its motions, and he marked how wicked and murderous that hand looked.

Now it was thinking again! What was it thinking?
Whether they would tread in the blood when it crept so
far, and carry it about the house among those many prints
of feet, or even out into the street.

It sat down, with its eyes upon the empty fireplace, and as it lost itself in thought there shone into the room a gleam of light; a ray of sun. It was quite unmindful, and sat thinking. Suddenly it rose, with a terrible face, and that guilty hand grasping what was in its breast. Then it was arrested by a cry—a wild, loud, piercing, loving, rapturous cry—and he only saw his own reflection in the glass, and at his knees, his daughter!

Long after lay he musing at her mood,
Much grieved to think that gentle dame so light,
For whose defence he was to shed his blood.
At last dull weariness of former fight
Having yrockt a sleepe his irkesome spright,
That troublous dreame gan freshly tosse his braine,
With bowres, and beds, and Ladies deare delight:

PART TWO. (One hour)

We have seen many examples of romance's celebration of the power of making; but no doubt each author we have studied has some recognition of realities that resist art's power of making. Write an essay describing and comparing how the authors we have read define the limits of romance. Where do they see romance as reaching the limits of its power? On what terms—or with what grace—do they acknowledge a reality lying outside romance's power? How much do they see romance's limits as qualifying its potential value?

You need not discuss every author we have studied in your essay; but do consider enough authors to indicate the range of answers that these questions might receive.

* * * * * * * * * *

Behold I see the haven nigh at hand,
To which I meane my wearie course to bend;
Vere the maine sheete, and beare up with the land,
The which afore is fairely to be kend;
And seemeth safe from stormes, that may offend;
There this faire virgin wearie of her way
Must landed be, now at her journeys end:
There eke my feeble barke a while may stay,
Till merry wind and weather call her thence away.

No. 160 AMERICAN PAINTING AND LITERATURE FINAL EXAMINATION

INDIVIDUAL QUESTION (50 minutes, 50 points)

Please write down your question in your blue book and then proceed to answer it. Remember to be as specific as possible, tethering your ideas to the texts or images that they come from.

II. PAINTING COMPARISON (30 minutes, 25 points)

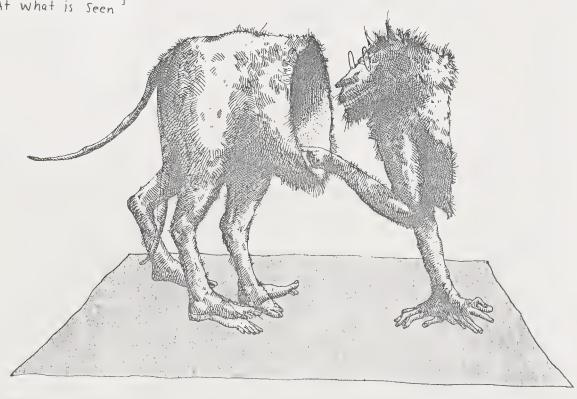
On the screen are two images that should challenge your eyes as well as your imaginations. Discuss them as we would in class: describe them as carefully as possible and then proceed to a larger interpretation and comparison. Ponder the structure, composition, color, tone, imagery, etc. Feel free in your interpretation to draw on the themes and concerns that we have explored this summer.

III. ANALYSIS OF AN INDIVIDUAL AUTHOR OR THEME (30 minutes, 25 points)

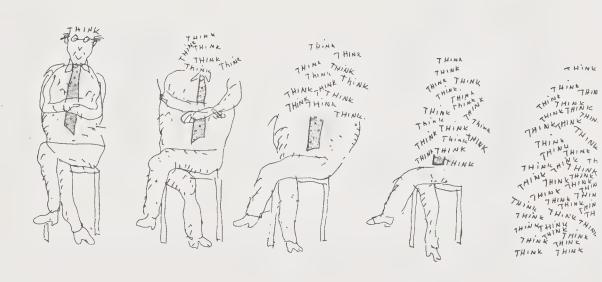
On the following page are three images: each suggestive, startling and mildly ridiculous. Choose one of the three images and use it as the basis for an essay on a single figure or a single theme that seems appropriate to you. Do not repeat material that you have discussed elsewhere on the exam.

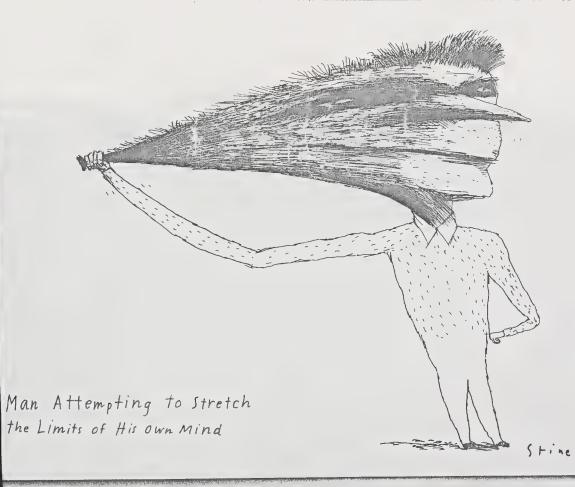
IV. Relax, enjoy yourself, and do brilliantly.

Animal Looking into Himself and Smiling At What is Seen



The Thinker





Bread Loaf School of English 1980

NO EXAMINATIONS GIVEN:

- 3. Teaching the Craft of Writing Shuman
- 5. Poetry Writing Raab
- 6. Fiction Writing Hansen
- 17. Metaphors, Methods and Models Goswami
- 117. Faulkner Holland-Brodhead
- 139. Directing Workshop Mokler
- 156. The Teacher of Writing as Researcher Goswami
- 157. Writing and the Other Arts Shuman
- 159. Wordsworth and Stevens Pack
- 130. Scene, Lighting and Costume Design D. Maddox

MIDDLEBURY COLLEGE

The Bread Loaf School of English

SIXTY-FIRST SESSION

Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 9, 1980

8:45 P.M.

PROGRAM

Processional

Introduction of the Commencement Speaker

PAUL M. CUBETA
Director, Bread Loaf School of English

Commencement Address

James H. Maddox, Jr.
Associate Professor of English
George Washington University

Conferring of the Degree of Master of Arts

OLIN C. ROBISON
President, Middlebury College

THE BREAD LOAF MADRIGALISTS

RECESSIONAL

Candidates for the Degree of Master of Arts

KAREN MARIE BARNES LOUIS MICHAEL BERNIERI FITZGERALD LEWIS BOOKER *KATHLEEN ANN CARNEY

*Kirk Clayton Combe Coleen Marla Conner Christopher David Dee Kathleen Mary Dempsey

*Don Keck Du Pree Bruce Neal Fenlason

*JANIS KAY FOLKERTSMA CATHERINE EVANS GRIFFITHS TERRY DOUGLAS HALE DAVID FRANCIS HART CLEMENT RAYMOND GAGNE, III CLAUDE MARK HURLBERT ROBERT KRAMSKY PATRICK DAVID LEITCH MICHELE LORRAINE LETTIERE LANALEE LESLIE LEWIS JOHN HOWLAND LINTNER ERIC DAVID LORING, in absentia BROOKE ANN MACKIE-KETCHAM DORA M.J. MAILLARO LEAH MARQUIS COLLEEN MARIE McGLOUGHLIN VAUNDA LEE MICHEAUX JUDITH M. MOORE JUDITH ELLEN NICHOLSON, in absentia KATHLEEN SUE PETERSON LYNN RAKATANSKY JOSEPH PETER RIGALI PATRICIA JEAN SCHAEFER

*George Randolph Small

*Lawrence E. Smith

*Michele Maria Surat Charles Joseph Vallely

*Marshall Hunter Webb

*Graduating from the Bread Loaf School of English at Lincoln College, Oxford, August 9, 1980

Candidate for the Degree of Master of Letters
+LARRY WAYNE ROETZEL

BREAD LOAF SCHOOL OF ENGLISH

Commencement Address

James H. Maddox, Jr.

August 9, 1980

President Robison, Dr. Cubeta, members of the Class of 1980, faculty, and welcomed guests: I will not say that I was humbled when I was asked to deliver this commencement address. When Joe Rigali, the president of this senior class, whom I had known before mainly as a raucous blast of energy on the Little Theatre stage, came striding into my room five weeks ago intoning, "Do I have news for you! I was appalled. I had never before been asked to be an oracle, especially not an oracle of mysteries I felt I knew so imperfectly. And my despair has only increased as this night of terror--this night of joy for you--has approached. I must try to talk about an experience-the experience of being at this good green place--which can be understood only by those who already have intuitive knowledge of it. You know what I mean by intuitive knowledge if you have tried more than once or twice to describe this place to the non-elect, the non-initiate. We tell our friends in the flat-lands that this place is a summer camp for school-teachers and then watch the opaque film begin to glaze our listeners' eyes. Soon we find ourselves in the position of wishing to describe Bread Loaf only to those who already know what it is. Only with them, it seems, can our words conjure up this magic place.

I want to begin by looking into this problem of description, for it strikes me that a part of our experience on this Mountain is a virtually compulsive need to describe ourselves to ourselves, to give some name to what is for six weeks our habitation. Is there not—let us get this ugly charge out of the way at once—is there not a smugness, a kind of collective narcissism in our constant talk of the Bread Loaf experience? Do not the outsiders, the foreigners, the strangers here tonight find something already off-putting in the self-congratulatory mood

we have? Yes, we do congratulate ourselves; we are for six weeks up here residents as it were of my favorite fictional town, a German village in <u>Finnegans</u>

<u>Wake called Patself-on-Bach</u>. Let this be our single <u>mea culpa</u>. We collectively <u>love</u> ourselves collectively.

But what of our attempts at self-description? How do we attempt to describe ourselves? We are all students of literature here, and we all seem to delight in generating metaphors, tropes, allusions to fix our experience here: we throw metaphors at the Mountain. We all, especially this midsummer, inevitably at some point think of this place as a version of the green worlds of Shakespeare's comedies—a forest of Arden, a Prospero's isle, a forest outside Athens—the places we hesitate before describing as more or less real than the workaday world. That allusion helps—especially when we remember that, like some of Shakespeare's escapees, we have fled from what we daftly call the workaday world only to find that our haven contains labors which make the rigors of our normal lives look like patball.

Or, if the Shakespearean analogy doesn't fully satisfy, who is there who, having read Mann's Magic Mountain, isn't struck by an uncanny, even discomfiting resemblance between our experiences here and the experiences of Mann's hero Hans Castorp? Doesn't the very title of the novel The Magic Mountain describe this place? You'll recall that young Hans Castorp in that book goes up the mountain near Davos, Switzerland, to visit his cousin Joachim, who is in a tuberculosis sanatorium there. Young Hans finds the place odd, a bit creepy, at first. All that these people atop the magic mountain seem to do is read books—and talk about them—and sleep (one sleeps so well in these sanatoria!)—and, with a strict regularity, marked by a signal regularly repeated many times a day, they go to eat. And yet, in spite of his reservations, young Castorp finds something insidiously appealing on the mountain, he is even strangely exhibarated to find that he himself has a suspicious spot on his lung. He can be a patient too! His

days on the mountain at first drag by with a slowness not to be believed, but then time speeds up, or rather, for young Hans time simply ceases to exist, as he sits on his magic mountain and ponders the meaning of life. Time ceases to exist, at any rate, until one fine day Hans realizes he has been atop his magic mountain seven years, and the chaos of the world reaches up and violently jerks him back down into the flatlands....Yes, there is a certain undeniable, if wry, fitness in seeing ourselves as inhabitants of a magic mountain.

Those are two of the metaphors or analogies many of us think of to describe this place. Last year's commencement speaker, Sacvan Bercovitch, added another, when he spoke of us as that archetypal American settlement, the city on a hill. To my ear Saki's metaphor rings perhaps the truest of all, and later in these remarks, I will come back, after many detours, to the striking American-ness of this place. But for the moment, I want to sweep the board clean of other people's metaphors and tropes. I want to make my own images.

The way Bread Loaf proposes itself to my mind is as a place of self-creation, self-generation. It is a place where, through the fall and the long Vermont winter and the spring the rooms—the classrooms of the Barn, the bedrooms of Maple and Cherry—simply enclose empty space. I even delight, in the depths of winter, to imagine the mountain campus as a place in potentia, a place waiting to realize itself. It reminds me of that wonderful section in To the Lighthouse in which Virginia Woolf describes the summer house of the Ramsays empty, prey to the elements, sinking into decay, until human effort rescues it and human energy refills it with a sense of life. That is how Bread Loaf endlessly represents itself to my mind: as a place which continues to exist not because of the constant presence of an administration and a faculty and a student body, but because of the creative, collective will of two hundred and fifty people who show up, celebrate certain activities of the mind and the imagination, and then disappear. They do not go to the school, they, collectively, are the school. My favorite local detail which

helps me to concretize this idea of a school which isn't here, and then for a period of extraordinary intensity is here, and then isn't once again is a certain family of cedar waxwings many of us have grown familiar with. I imagine those waxwings having with a certain smugness chosen, last May or early in June, a nesting-place in the vastnesses of Vermont, remote from all disturbance—smack in front of the Annex dormitory. Then we came. For six weeks, those waxwings have been at their nest, at first hatching their eggs, then feeding the blind mouths of their young—and, by an exertion of avian imagination which must compel our admiration, they have willed our existences away, even as we have stood gazing at them, eyeball to eyeball. Imagine now those birds in a few more weeks, blinking themselves back into a full consciousness of solitude, but having some faint impression of something having happened—like Bottom, with a faint after—glow of certain caresses and cooings and something Titanic. That bird's mind is one of the best registers I know for the shocking, self—creating quality which I'm trying to describe.

My metaphor for the mountain, then, would attempt to evoke a heady, euphoric quality which causes whole classes on certain magic days to levitate. It is a quality through which this place, in however humble a way, mimes and adumbrates the creative power of the very works which it studies and cherishes. Who does not feel that when one of Alan Mokler's plays unrolls itself before us, we are seeing the finest instance of a self-delighting dramatic expression, which has actually been instinct in our lives here? The play is not, is there for four nights, and then is not again.

But we do not come here only for the experience of ephemeral self-creation; we come for the study of quite specific disciplines. And the pursuit of those disciplines proceeds with a furious intensity which is the <u>prima materia</u> of <u>all</u> of our creations here. That furious intensity has several times brought to my mind one of my favorite undergraduate memories—that of listening to a professor,

then nearing retirement, speaking of a rebuke one of his teachers in turn had delivered. Speaking to a sullen and unresponsive class of students, my teacher's teacher had said, "Here you are, lying on the very breast of knowledge, and you won't even take up the nipple and suck!" Here at Bread Loaf, on the contrary, the sounds accompanying intellectual lactation rise to an almost embarrassing pitch.

Maybe the most astonishing thing of all about the place is the ultimate source of that intense energy. When the magic is working at Bread Loaf, it's very likely to be because a Walt Litz or a Dirie Goswami or a Dick Brodhead is having a hot day. But it's just as likely to be because of energy emanating from the other side of the lectern. There is perhaps just a bit too much idolatry of the faculty at Bread Loaf, so let me for a moment idolize the students, and in particular those students who are themselves teachers during the year—not college teachers, but the real workers, the high—school teachers, the shock troops out there in the war zone. There is where our impulse to idolize should go—to those teachers who must hold The Great Catsby or Macbeth at the ready and march into battle against indifference and antagonism and the whole appalling panoply of adolescent life.

Why do these people, these school-teachers, come? Why do they not spend their summers prostrate, in a darkened room, a camphorated handkerchief on the brow? Maybe the most awesome realization a Bread Loaf professor can have is that many of these students return because they have an almost frighteningly zealous desire to re-invigorate themselves, to peel away some of the things the year has done to them, in order to regain the original intensity of their love for the life that is in books, their love (once again) for metaphor. And maybe the greatest blessing that can come to a Bread Loaf professor is his feeling that he has been taken up by that process himself, that in the meetings celebrating literature he has moved away from being an aloof, officiating priest, towards becoming himself

one of the Dionysian celebrants.

As I begin now to move towards the end of these remarks, I want to assert a counter-truth to the entire tendency of the thoughts with which I began. If our time here can be described as a self-creating process, as a sort of celebratory euphoria, it can also be described as a part of a continuity. We are intensely aware here of being at an institution, with its own manners and customs, and above all at an institution which is constantly in the process of reformulating what it is. We are aware of a tradition behind us here, passing through us—and changing precisely because it has passed through us. In being a kind of synecdoche for all civilized forms, this place again seems to me to imitate those very works we love and study here.

As I speak of this place as a tradition-creating institution, think again of those empty buildings here in the snow in mid-winter. But this time, think of them not as enclosing so much empty space which we, like Peter Brooke actors, seek to fill; but think of them now as forms, as symbols of institutions and traditions. What are these buildings, and what can they tell us of the sort of life we lead here? We have here no Massau Hall, no Widener Library, no Harkness Tower, those buildings which symbolize more staid and stolid institutions. We have the Barn. Its very name--which, thank the Lord, has never become Battell Hall--bespeaks a survival of the past in our present experience, just as its inherited dispositions of space do actually give form to our lives here. At his poetry reading this year, Archibald MacLeish spoke with delight of reading poetry in the Barn on a rainy day on a previous visit and hearing the sound of rain on the roof: it was, he said, a typifying image of Bread Loaf: being together, in the Barn, out of the rain. For Mr. MacLeish, the Barn, in enclosing and sheltering and bringing together, was an architectural image of more impalpable experiences here. In fact, to the meditative mind, Bread Loaf becomes, in certain epiphanic moments, an image of the creative and civilized life, delighting in the very forms it creates for itself. For, of course, all those earlier images I've used to suggest self-delight and spontaneity are images which also include their own containing rigor. Alan Mokler's plays and nesting waxwings are images of spontaneous life, but spontaneous life contained, held.

As I gradually this summer began assembling my thoughts for a commencement address, I found that Yeats more and more insistently came to mind as the poet whose images seemed to me most appropriate to those qualities I've tried to describe at Bread Loaf. I'm thinking not even so much of whole Yeats poems, as of certain Yeats images, such as this:

Surely among a rich man's flowering lawns,
Amid the rustle of his planted hills,
Life overflows without ambitious pains:
And rains down life until the basin spills,
And mounts more dizzy high the more it rains
As though to choose whatever shape it wills
And never stoop to a mechanical
Or servile shape, at others' beck and call.

Mere dreams, mere dreams! Yet Homer had not sung
Had he not found it certain beyond dreams

That out of life's own self-delight had sprung

The abounding glittering jet. . . .

Yeats's fountain, and elsewhere his dancers and blossomers, are some of the great images in the language for the self-delight of being and creating; and Yeats is the great poet as well of the 'house / Where all's accustomed, ceremonious," the great poet, that is, of those forms which spontaneous life delights in taking and filling out. In the flux and reflux, back and forth, between the image of the fountain and the image of the accommodating house, I find perfected renderings of

my own intuitions about this green place being an image of certain possibilities of life.

I had another writer in mind before I ever began writing the address. After Joe Rigali's memorable visit to me, the first word I jotted down as a sort of shorthand note to myself in preparation for this speech was the word "tiara"—which will be explained in just a moment. I had originally wanted to use as an organizing idea the notion of the Bread Loaf faculty reproducing itself. I wanted somehow to exploit my own position as teacher among my own former teachers, among them Larry Holland. Alas, alas, I have already had occasion this year to do just that. All I have left tonight of the original idea is my tiara passage. It is the opening paragraph of the preface to Larry's book on James, The Expense of Vision. The paragraph is about James's comments on American forms and institutions, and I believe it gives an oblique glimpse into the reasons for Larry's own love for this particular American institution at Bread Loaf Mountain:

In <u>The American Scene</u> James made some brief remarks about social rituals at the Metropolitan Opera. . . Ladies attending the opera who don a tiara for the occasion, James remarked, are assuming a peculiarly American burden. That institution is virtually the only one in America which affords a pretext for the costumed drama they want to enact, yet the occasion does not call for headgear quite so resplendent. In Europe or in "worlds otherwise arranged," ceremonious custom assigns and sanctions the roles to be played: "the occasion itself, with its character fully turned on, produces the tiara." In New York, by contrast, the crown itself must endow the occasion with the importance it otherwise lacks, the symbol must lend to the event its eventfulness: the "symbol has, by an arduous extension of its virtue, to produce the occasion."

It is a quintessentially Jamesian, it is a quintessentially Hollandian observation. In Paris or in Vienna, say, the social form proceeds of its own momentum, while, in James's picture of the Metropolitan Opera in its still comparatively new opera house, the social form exists because of the talismanic power brought to it by the participants themselves. This idea of a creative social form being constantly redefined by its participants—the idea I've been trying to evoke through all these remarks—was a large determinant in Larry's commitment to this place. He epitomized in his person what I keep calling the magic of this place, because, in words of his own which were written about James, but which perfectly described himself, he had "the determination to forge or shape a changing world, to create a society, to take his place in a community—in—the—making by joining in the process of making it."

Let me gather together all my metaphors and allusions again for one final assault upon the mountain. On this last night at Eread Loaf, we are all feeling that bright things are brightest just before they come to confusion. We have reached that point at which our spontaneous self-delight itself is about to become tradition. If I may reach back to Virginia Woolf's great novel I mentioned earlier, we are like Mrs. Ramsay after her climactic dinner-scene.

"It was necessary," writes Woolf,

It was necessary now to carry everything a step further. With her foot on the threshold she waited a moment longer in a scene which was vanishing even as she looked, and then, as she moved and took Minta's arm and left the room, it changed, it shaped itself differently; it had become, she knew, giving one last look at it over her shoulder, already the past.

And, if I may reach back to other allusions I've made, we should notice something suspect, something even a little ominous about some of our images for the

mountain. Hans Castorp on his magic mountain is called back to the flatlands, not just by "life" but by the terror of a war, and Yeats's image of the "abounding glittering jet" is in a poem entitled "Meditations in Time of Civil War."

Beyond the magic mountain, beyond the rich man's flowering lawns, big things happen, and willy-nilly we will tomorrow return to them. Yes, the Shakespearean analogy does insistently reassert itself: we have to go back to Milan, or back to the court of Athens; that's where the real action is: thus does our waking idea of the "real" reassert itself. Or--final image--tomorrow we will look up, as if lifting our eyes from the page after long, long immersion in a passionate, compelling novel, and like another creature I have mentioned, we will blink ourselves back into our normal state--but with a faint afterglow, as if something Titanic had happened to us.

Thank you.

All I have to say to tell you is this class is our class, I, the president of the class, this bow tie, my bowtie; this flower, my flower, and this speech was my speech.

New that I've met the threats that this speech better be short and funny, I will discourse tediously at great length.

Whenever we talk of Breadloaf, it seems to me that we give thanks for its being. Whether we are praising teachers, cursing at papers. or describing symptoms of exhaustion to a sympathetic ear, we are giving thanks to Breadloaf for giving us the best and for wringing the best out of us. It is an unusual world where constantly high expectations are almost always net. As a result. we always seem to talk about Breadloaf as an imaginary world, a dream world. We may use the terms of pastoral, the green world of piping shepherds, unsullied streams, a frame of mind where love and poetry can flohrish. But there are no sheep here, only Edith and her stiff twin, and all we herd are black flies. Or. in this summer's language, we may speak of Breadloaf as the fairy world where Mr. Cubeta, the quintessential Quince, leads us, some rude mechanicals, through am obscene and courageous rehearsal. Or, as a world whose inhabitants are drunk on the wine of learning; Breadleaf provokes the desire and the performance. Or, lastly. in the images of last night, as a sunny beach in Hawaii.

But everyone, as usual, has got everything mixed up. The world beyond where we cannot see is not the real world, and this the unreal. Breadloaf is the realest of worlds.

I've felt the most real things of my life here. Just about a year ago tonight, Tracy and I were married in the Blue Parlor. We decided this was the only place in the world where we could do such a thing. During a dull moment in the ceremony, I was tracing the wrinkles in the new shoes when I noticed I had been standing on the electric plug in the floor. Instantly, an epiphany flashed through my brain. The epiphany was this: that at Breadloaf we are plugged into a source or a flew of something larger than ourselves. That something is a feeling of community not only with a spouse, or even all of us here, but also with all humanity. It is a feeling that makes you humble and extraordinarily alive. This is the simplest and best reality I know.

I felt it again this summer, waiting backstage after the story of Pyramus and Thisby had knocked that sophisticated palace crowd dead. Behind the curtain, awash in a blue light that dankens as it lights, we mechanicals listened to the light, sad Pacabel canon. I saw Dick Ross at one end of our line, leaning against the wall and looking weary and hot in his long underwear. At the other end, I saw Paul Sullivan as elegant, straight, and tall as the curtain. Then I looked at Ernie Beachey, you remember Moon shine, and we both began to laugh and cry. For the smallest moment, I felt that current again, connecting all of us

in some deep, common bond - of humanity, of mortality. Then it was gone.

Ernie told me a story later that night of how he had gotten a papmphlet out in Glasco, Kansas from Breadloaf, some school in the East that offered free tuition to a writing program. He was suspicious and decided to call up this school with a funny name to ask one question — Is Breadloaf a legitimate place?

That might, we agreed it was. Breadleaf is real.

The Senior Class Gift this year comes from, I think, others feeling that bond and from a desire to preserve at Breadloaf the memory of Larry Holland, both as a fine teacher-scholar, and a naturalist. We give to Breadloaf a major contribution to the Larry Holland Scholarship Fund and a silver maple tree to be planted on the West Lawn — to be known as the tree of Larry Holland. I told Mrs. Holland before she left of our gift and with her characteristic generosity and thoughtfulness, she has sent her gratitude. I would like to finish by reading her note.

Joe Rigali Breadloaf Commencement 1980 We have walked those hills with you and swum Their streams; We paced bare boards in a barn, sat Out the sun to hear the scholar's tale, come

Round in rain at week's end; We have sat With you in firelit barn like beasts in the ark Travelling the storm-- wondering where at--

Where going. Yes, we've shared our dark And paced the boards together. Long is the night In mountain rain. Ocean away, we know the dark

Too. They rise among us who know the light And make us speak yet again Life's

Miracle: like Edgar to Gloucester on the stage. There will be rain against barn windows long After us: The wind will have its rage.

We go not wordless now, before this strong World's brute delight. We gathered these years With text and tome; we've paced the long

Nights through: had our doubts: had our fears
We shared the task: took one bread
Together and leavened the scene with spirits and beer.

Now, may bitter wisdom, shrewd joy head Us home. And the heart recall what we've said and done: together.

> Porm from Don K- Dupter To the Class of 1900

August 9,1980

Mrs. Laurence B. Holland 10 West Highfield Road Baltimore, Maryland 21218

Please tell the Class of 1980 how honored we are that the Class. Gift will be given to the Memorial Fund in Larry's memory.

Thinking what his message to you might be, I have gone to his last essay and to his first book for this, a paraphrase:

An appreciation of life means not only relish for the materials of life but it entails an enlargement—
an augmentation of the given material.

Larry believed and lived that,
believing also that life and art—
and art in this case includes

teaching— exact pressures against
each other in ever frintful if always
problematical conflict— a conflict

that can never be resolved finally except in our believing that art and moral committeent, style and form, pacrifice and redemption (to quote just a few of his favorite phrases) are our only true reality and defense against that reality.

We send you both our gratitude and our congratulations.

Fuith, missy, Hene and Kate Holland An Act

of

Commemoration and Celebration

Laurence Bedwell Holland
October 21, 1920 - July 11, 1980

"Time held me green and dying."
- Dylan Thomas

Bread Loaf School of English

Little Theatre

July 14, 1980

"Nothing Gold Can Stay" - Robert Frost

Nature's first green is gold Her hardest hue to hold. Her early leaf's flower; But only so an hour. Then leaf subsides to leaf. So Eden sank to grief. So dawn goes down to day. Nothing gold can stay.

"Peter Quince at the Clavier" - Wallace Stevens

The body dies; the body's beauty lives. So evenings die, in their green going, A wave, interminably flowing. So gardens die, their meek breath scenting The cowl of winter, done repenting. So maidens die, to the auroral Celebration of a maiden's choral. Susanna's music touched the bawdy strings Of the white elders; but, escaping, Left only Death's ironic scraping. Now, in its immortality, it plays On the clear viol of her memory, And makes a constant sacrament of praise.

Prelude

4 1 +

Paul M. Cubeta

A. Walton Litz

Jerome McGann

Christopher Dee

James H. Maddox, Jr.

Robert Pack

Anthem The Bread Loaf Madrigalists
"The Shepherd Will Supply My Need"
arranged by Virgil Thomson

A Moment of Silence



MIDDLEBURY COLLEGE / MIDDLEBURY, VERMONT 05753

Office of the President

October 11, 1980

MINUTE HONORING THE MEMORY OF LAURENCE BEDWELL HOLLAND

The Board of Trustees of Middlebury College mourns with his family and friends, colleagues and students of the Bread Loaf School of English the tragic death of Laurence Bedwell Holland. His drowning in Ripton Gorge on July 11, 1980, is an inestimable loss to Middlebury College and to the academic profession. An illustrious member of the faculty of the Bread Loaf School of English since 1966 and three times the Acting Director of the School, Laurence Holland epitomized the ideals of passionately committed teacher and wise counselor. His exacting standards of scholarship without loss of a compassionate humanity made him one of Bread Loaf's most celebrated teachers.

With his devoted family, he loved not just his summers of teaching, but his summers at Bread Loaf, where he joyously participated in the beauty of mountain, meadow, and stream until the moment of his death. A distinguished member of the faculties of Princeton and Johns Hopkins Universities for three decades, he also gave of himself with humane generosity as teacher and scholar in American Literature to sustain and enhance the reputation of the Bread Loaf School of English. His shaping presence at Bread Loaf enriched the lives of a generation of students there.

BE IT THEREFORE RESOLVED that the Board of Trustees of Middlebury College acknowledges its gratitude for Laurence Holland's gift of his personal and professional self and extends to his wife, Faith, to his children Gene, Missy, and Kate, and to his mother, its sympathy as it shares in their bereavement.

BE IT FURTHER RESOLVED that this Minute be spread upon the permanent records of Middlebury College and that copies be sent to the members of Mr. Holland's family.

She Achion

AN ACT OF COMMEMORATION AND CELEBRATION

FOR LAURENCE B. HOLLAND

Bread Loaf School of English

July 14, 1980

We meet to celebrate Larry Holland's life, to honor his legacy to us over the past 15 summers at this School and to mourn with the Hollands our great loss. This act of commemoration and celebration is the point where literature, life and humane teaching join in community. We are a community which embraces all who are here on this radiantly beautiful Vermont summer afternoon as well as our Bread Loaf students at Lincoln College, Oxford, who are joining us now to remember Larry in a commemoration in the chapel there. They cabled this message of affection:

"We are deeply saddened by Larry's death and we offer our prayers and sympathy. His scholar-ship, vitality, and dignity have influenced all of us who knew him."

But we who invest our lives in words must acknowledge that ultimately only silence is eloquence. You who were privileged to share Larry's last class recall that he ended it with his hearty and richly ironic chuckle: "Don't expect me to explain eternity to you." But Larry never had to

explain his love of Bread Loaf. No one ever so completely possessed the encompassing spirit of this mountain school as Larry did. It was his home, a place he affectionately cherished with his family and with us, as all things are shared at Bread Loaf. At the end he calmly and heroically possessed what he was possessed by. Larry Holland was a man who could not grow old.

The Cubeta and the Holland families grew up here and grew together here. Our memories have bonded us all for fifteen years. Now they give us the strength to bear what seems unbearable. We hold securely to remembrances, for example, of the happy times of the great Holland family picnics and hikes—to Texas Falls, Widow's Clearing, Lake Pleiad, Abbey Pond. They seemed usually to end with another appropriately engraved tree fungus added to the fireplace mantle at Treman Cottage. This mountain was and always will be all the Hollands' place of affectionate belonging.

At the secure center of Bread Loaf since 1966 was always to be found Larry Holland. The rarest of leaders and men, he seemed to me an emblem of harmoniously controlled and reconciled traits of character: an imposing figure of authority who, nonetheless, used the power of his handsome, virile presence with humane gentleness and concern. He was a colleague with rigorous intellectual standards who yet was always the first to tell me enthusiastically that he had just heard "a perfectly splendid" student report.

He lived his high aspirations for this School as my true counsellor and friend, as my fantasized alter ego and super ego. Last summer fifteen minutes after I had turned over the directorship of the School to him, he was sunning himself beside Frothingham Cottage. It was not indolent indulgence. He just trusted me to leave the School in good order for him. To earn his confidence was for me, like his students, an achievement worthy of pride.

Larry's devotion to his Bread Loaf students was never aloofly distanced; he enjoyed to the last minute of his life their companionship with the same joyous robustness that he showed toward all things Bread Loafian, human and natural. His incisive, penetrating mind was made warmly human by his heartily appreciative sense of humor. Can you ever imagine urging him, "Enjoy"? We could only love, admire, respect Larry Holland; no other responses were then ever needed. Now to those, we add our lasting gratitude.

His demanding, self-imposed professional expectations, his aspirations for this School and us, his passion for American literature, his fierce commitment to the ideals of teacher studying with students were known to all who took his Faulkner seminar here. When the notes of his last class were put on my desk Saturday morning, I picked up his copy of As I Lay Dying, his favorite novel. It just fell apart in my hands. If that powerful and articulate

voice is silent and those intense hands have let go, we will honor his life and his achievement by our resolve as teachers and students to be his worthy heirs.

There could, I believe, be no more fitting way to celebrate Larry Holland's dedicated and generous engagement of a whole life to his family, friends, colleagues and students than to have those who were his students from his first class in 1950 at Princeton to his last class in 1980 at Bread Loaf commemorate that illustrious 30-year career. Our gathering embodies the reality that the great teacher lives beyond life in those who learn from one who teaches with compassionate devotion and shares and discovers with colleagues. Larry's commitments to Princeton, Johns Hopkins, and Bread Loaf are represented in our commemoration. Many of the Bread Loaf faculty over the years are colleagues because Larry quietly helped me forge and secure the future of this privileged School, a place which in the saddest hour of its sixty years still reveals despite its loss his confidence, his caring, and his courage. He would expect no less of the community he loved.

Larry Holland was born the year the Bread Loaf School of English was born. His presence here will endure as long as men and women love this home and cherish it as he did.

May we please all silently remember for a moment that great man, that sustaining spirit.

AN ACT OF COMMEMORATION AND CELEBRATION

FOR LAURENCE B. HOLLAND

Bread Loaf School of English

July 14, 1980

This autumn it will have been thirty years since I first met Larry Holland. He had just arrived in Princeton as a young instructor in the English department, and I was a member of one of his seminars in American Civilization. Our first meeting did not strike me then as a memorable occasion, but some deep impression must have been made, for I can still recall the seminar room on the second floor of the Library, the way the sunlight crossed the table, and the sound of Larry's voice as he made the usual opening remarks. We had been told that he was a young man from Harvard who "knew something about Henry James," and after that first meeting or a later one he and I talked about a passage at the end of James's story "The Middle Years," where the dying artist exclaims --

"A second chance -- that's the delusion. There was never meant to be but one. We work in the dark, we do what we can, we give what we have. Our doubt is our passion and our passion is our task."

This turned out to be one of Larry's favorite passages, as it was one of mine -- and he said something that I later realized was unusually direct for him, something to the effect that these were, for James, words to live by.

Larry did live by them. No one I have ever met invested more of himself in the vocation of the teacher-scholar, which apart from his family was the great passion of his life. A very brief sketch of Larry Holland's career can only be, as James said of such an account, a silhouette cut from the richness of life. But for those who knew only one aspect of Larry's career it may give some sense of the whole.

Laurence Holland was born in Lincoln, Nebraska, on

October 21st, 1920. After a distinguished undergraduate

career at Princeton, where he graduated with an A.B. in 1942,

Larry spent four years in the armed forces. From 1946 to

1950 he was a graduate student at Harvard, serving as a tutor

and teaching fellow in literature and history. His first

teaching position was at Princeton, and his career there

spanned two full decades, from 1950 to 1970, during which he

had a profound impact on generations of students. In 1970 he

left Princeton to join the English department at Johns Hopkins.

From 1975 onward he served as chairman of the Hopkins department.

Larry was the author or co-author of several texts on

American literature and American civilization, including Blacks

in America, Who Designs America?, and the Norton Anthology of

American Literature. But he was perhaps most himself in his

major study of Henry James, The Expense of Vision, which was

published in 1964. Larry was a happy exception to the academic

tradition that scholars write on figures least like themselves in temper and understanding. Larry shared and understood James's compassionate skepticism: he was, like James,
a master of nuance and scruple, and his distinctive voice -probing and questioning -- can be heard everywhere in the book.

I'm sure Larry's scrupulous shade would rejoice in many things about this ceremony, not least in the fact that so many whom he taught -- or who taught him -- are among those who mourn him. Larry had the happy experience of teaching at many places -- not just Princeton and Hopkins but Harvard, Yale, Haverford, the University of East Anglia, and of course Bread Loaf, where he may have felt most at home. Wherever he went he was respected and loved because his style of teaching was so clearly a part of the larger sense of style that informed his whole life. It was a style that many of us will never forget.

AN ACT OF COMMEMORATION AND CELEBRATION

FOR LAURENCE B. HOLLAND

Bread Loaf School of English

July 14, 1980

I have to speak here today not because Larry was my chairman, or because he brought me here to Bread Loaf two years ago, or because—like all of you—I knew him to be a splendid man. I have something else to say, for although many who loved him knew him longer and better and deeper, I was one of those who knew him to the end.

It is difficult to explain, but from that moment his life has been double-exposed into mine. I cannot forget him, he is always alive for me, I see and hear him even now. It is a privilege that I did not deserve, and that I will not always find an easy one to bear. And I tell you this today because these are life and death matters which, in my ignorance, I only knew before as words.

Ever since I have read or written verse, one great passage has mastered mine. Had I been brought to that beautiful, indifferent river with Larry and my children and my friends merely to learn the meaning of poetry, or even 'the meaning of all poems', it would have been little more than a cruel joke. Yet from that day I have known why

those lines of yerse--perhaps the most famous in all of

American poetry--are proverbs drawn from a deep and continuous

life. I want to read them now as they are, not a text from

Whitman, but Larry speaking.

The last scud of day holds back for me,
It flings my likeness after the rest and true
as any on the shadow'd wilds,
It coaxes me to the vapor and the dusk.
I depart as air, I shake my white locks
at the runaway sun,
I effuse my flesh in eddies, and drift
it in lacy jags.

I bequeath myself to the dirt to grow from the grass I love, If you want me again look for me under your boot-soles.

You will hardly know who I am or what I mean, But I shall be good health to you nevertheless, And filter and fibre your blood.

Failing to fetch me at first keep encouraged, Missing me one place search another, I stop somewhere waiting for you.

--Jerome McGann

AN ACT OF COMMEMORATION AND CELEBRATION

FOR LAURENCE B. HOLLAND

Bread Loaf School of English

July 14, 1980

For many summers Larry Holland came with his family to Bread Loaf, where he taught teachers. His method of turning responsibility for the majority of class meetings over to individual students in turn is familiar to all of us who studied with him. This technique, by which he led while seeming to stand back, was, like Larry himself, at once modest, efficient, and very shrewd. He knew, and he taught us, that to educate is to lead something out of where it has been all along—though we waited for his summary lectures, one or two a week, to show us what it was that we had found, and what it meant.

This summer Larry was teaching the fiction of William Faulkner, who wrote in his story "The Bear":

...they too would own for their brief while that brief unsubstanced glory which inherently of itself cannot last and hence why glory; and they would, might, carry even the remembrance of it into the time when flesh no longer talks to flesh because memory at least does last....

Great men like Larry Holland teach us in their passing that the only real thing we can leave behind us is our effect on

other people. No one knows this better than good teachers, who die each year a little at graduation; surely no teacher gave more to more people in his career than Larry.

At the end of his lecture on "The Bear" which Larry delivered in past years he led out of that story the lessons that nothing is really learned until it is incorporated in a ritual, a shared tribute, and that our own pain is the only real sign there is that something once truly belonged to us. Larry wrote:

Faintly echoed in the barbled, twisted cry of Boon's madness we hear the lesson voiced in Ike that you can possess the promised values only while surrendering them, in a shared tribute that recognizes their passing; in commemoration of their passing they can, only if they cannot, be yours, as they are mine. They're mine! they're mine; they're mine.

--Christopher Dee

AN ACT OF COMMEMORATION AND CELEBRATION

FOR LAURENCE B. HOLLAND

Bread Loaf School of English

July 14, 1980

I met Larry Holland 17 years ago when I walked into his office at Princeton and quaveringly asked if he would be the supervisor of my undergraduate independent projects. I was there because of the widespread, underground work that Professor Holland had the finest, the subtlest of minds; I was quavering because of the accompanying rumor that he was the most vigorously demanding, the most frighteningly uncompromising of tutors. All of this, with some shading, turned out to be the case. What my undergraduate mind had not yet grasped—I was still walking in the door, remember—was what these rumors added up to—that steely intellectual integrity which held me rapt during the weekly meetings of those first months.

I begin with this undergraduate recollection because that initial, intellectual awe was the bedrock on which my later experiences with Larry were built.

The intellectual stamp he left on all his students was the passionate study of literary form. He took that simple and oddly abstruse work--"form"--and made it the energetic center of his critical vocabulary. Above all he impressed

upon me--as he impressed upon a long generation of other students and teachers--the vision of that vital analogy between the drama enacted within the plot of a great work and the drama of the artist's creation of the containing and compelling literary form. His great book on James, The Expense of Vision, a majestical work celebrating the mysteries of form, stands alongside the work of the two other great American critics Larry perhaps admired most, Kenneth Burke and R. P. Blackmur. And, in addition to the book, and in addition to our hours in his office, there were the lectures in Larry's course on Melville, Twain, James and Faulkner. We all remember that soft husky voice; I remember it in particular one day lecturing on Moby Dick. All around me--this is the only time I've heard such a thing--students' soft gasps of astonishment were exhaled as a sort of accompaniment to what that voice was saying.

I moved beyond having Larry as a classroom-teacher, but, like many of us here today, I did not move beyond that feeling which I know some of you have too--the feeling that Missy and Gene and Katey in a sense had to share Larry with us, the feeling that Larry was that wise 2nd father for whom we consciously or unconsciously searched. For that integrity, I've spoken of was not used up in the lecture-halls. Larry was that rarest of human things, a man of an almost ferocious belief in his own principles who yet had not a speck of self-righteousness. We're perhaps thinking of the same thing when we remember what we've told each other repeatedly since

Friday--that he was a man totally confident in the richness of his own being and who could therefore move outside himself--to us--with complete ease. We have said to each other that to be with Larry and Faith was to feel seen, appreciated, was actually to feel a kind of increment of life--so lively was the attention directed towards us.

To return to my little narrative: After college, I of course saw Larry much less frequently. There was the chance meeting at an MLA convention or the sharing of duties at a dissertation defense; there were the random letters. We kept in touch, but saw little of each other. And then, last summer, we met here again at Bread Loaf. Oddly enough, he seemed to me a younger man than he had years ago at Princeton--tanned skin stretched tight, which made that snowy hair seem almost preternaturally white. And there was something else: a color and jauntiness of dress which--I don't know--perhaps my earlier solumn undergraduate eyes had missed. Some of this new sprezzatura seemed to me probably a result of his move to Hopkins -- a university which knew how to honor his intelligence more justly than Princeton had done. But certainly much of that increased jauntiness came from the return to Bread Loaf itself--a return which was like the spirit of the place returning to its native mountains and groves. Missy has told me how, for all of Larry's family, this mountain seemed to evoke something in Larry which was seen nowhere else. He loved the

quarries and the trails and the raspberry thickets and the streams hereabouts; he was our guide to them; he showed them to us and taught us to love them; and there is nothing maudlin in our seeing something appropriate in his being taken away from us by the wild force that he loved.

I want to end by sharing a few random memories of Larry which characterize him for me--and which suggest the personality which my descriptions of that brilliant, good man have failed to catch.

There was the constant sense of humor, delivered in that soft, conspirational voice, his head moving vigorously to the rhythm of the joke and, most delicious of all, that sly accompanying wink which set you and him off against the world of knaves and fools. There were his unfailing kindness and courtesy; his friend Dick Brodhead says that Larry should indeed have been a Spencerian knight in a Book of Courtesy. Nothing more courteous—or, to use an even more old-fashioned word, nothing more courtly—than the sight last summer of Larry's attendance upon his mother—that mother who (let me digress) would wander over the hillside and the meadow in her large straw hat, and seemed, like her son to be a kind of local deity blessing us all. There was, let me interject, the fact that Larry was a remarkably handsome man.

And there was—and there still is—his strenuous prose, which is a precise index of his being. For Larry shared with

Henry James not only an abiding preoccupation with social and literary forms—but also a love of that particular form, the sentence, into which Larry compressed the bristling crowded—ness of his thought. It was this quality which once led Charles Feidelson, in the opening meeting of a James seminar to remark that Laurence Holland's book was clearly the book on James—and that it was the only book he knew which exceeded in complexity and nuance The Master himself.

And finally, there was the white hair. When I met Larry 17 years ago, he was just over 40, but his hair was already completely white. He was a young man with white hair. As I saw him later, intermittently, he miraculously never seemed to age or change; the hair only grew brighter, lovelier. Until the last, vigorous days of his life, in giving himself to us and blessing us with his attention, he was our young man with white hair.

AN ACT OF COMMEMORATION AND CELEBRATION

FOR LAURENCE B. HOLLAND

Bread Loaf School of English

July 14, 1980

Rondo of the Familiar

Beside the waterfall, by the lichen face of rock, you pause in pine shade to remember blue for drawing back, and green for trust, replenishing yourself among familiar leaves with scattered sunlight. And beyond those trees in time not ours, you see our children search for what we gave them, only to find our love again in other hands and faces where our bodies cannot go. And I step forth into the scattered light where you elude me, though my hands reach out to share these daily losses, each beloved breath rounded to a pause, that still compose our lives. And the waterfall spills on; and lichen holds to the rock-face in the slowness of its quiet life, deliberate as the dividing of a cell; and you remember blue for each round pause you made freshening a bed, washing a window with even strokes. And I step forth into quickening light that restores you and takes you away, telling my hands to be true to their green truth-as our children, preparing faithfully to depart beyond those trees, hold for an instant in the pause you have composed for them.

And I enter that pause, though the waterfall spills on, and pollen dust stains our windows, and the familiar bed deepens its repeated sigh, as you wait for me, each loss fragrant in your arms, blue as the early crocus our children soon will stoop to, pausing by a waterfall in familiar time beyond us in pine shade by the lichen face of rock.

-- Rohert Pack

AN ACT OF COMMEMORATION AND CELEBRATION FOR LAURENCE B. HOLLAND Bread Loaf School of English July 14, 1980

In his Commencement Address in 1968, our father reminded us that even in that "tragic time," the spirit of Bread Loaf prevailed.

"The Bread Loaf centered in the Barn suggests the authentic community that one of our best classicists and activists, Thoreau, once described: 'I sometimes dream,' he wrote in Walden, 'of a larger and more populous house, standing in a golden age,' consisting of but one huge room, 'a vast . . ., substantial, primitive hall, without ceiling or plastering, with bare rafters and purlins supporting a sort of lower heaven over one's head . . .; where the king and queen posts stand out to receive your homage, when you have done reverence to the prostrate Saturn of an older dynasty on stepping over the sill; a cavernous house . . . where some may live in the fireplace, some in the recess of a window, and some on the settles, some at one end of the hall, some at another, and some aloft on rafters with the spiders, if they choose . . . A house whose inside is as open and manifest as a bird's nest, and you cannot go in at the front door . . . without seeing some of the inhabitants; where to be a guest is to be given the freedom of the house . . . ! That familiar building in our pastoral setting, recalling the 'sloping mountainous rocks/ And the river that batters its way over the stones' which Wallace

Stevens rendered in his poem 'Dry Loaf,' may not seem to be an ominously 'tragic land.' But as Stevens says: 'It is equal to living in a tragic land/ To be living in a tragic time.'"

Thank you all for helping to ease our "tragic time."

---Missy Holland

AN ACT OF COMMEMORATION AND CELEBRATION FOR LAURENCE B. HOLLAND Bread Loaf School of English July 14, 1980

Although I loved and admired Larry Holland, and will revere his memory as will all those of us who knew him at Bread Loaf or elsewhere, I do not find it easy to translate any profound sense of his worth, and of our loss, into words appropriate to this celebration of his life now that it has come to its sudden, untimely end. There are, perhaps, two reasons for my difficulty: the first is that ours was a friendship of opposites, so that I most admired and stood in awe of him for all the things he could do that I could not. He moved with the ease of a clear mind and humane temper through the experience of American literature over much of its length and breadth; paradoxically, his teaching and lecturing on imaginations fired by the experience of democracy epitomized for me an almost aristocratic grace of conception and discourse. He excelled at the diplomacy and decisionmaking of academic administration, and always seemed genuinely happy to use his authority to be of service to others. was an adventurous outdoorsperson, meeting the challenges of nature not in a spirit of bravado or ostentation, but with a

quiet delight in exercising body as well as mind, and in deriving pleasure from the wild as well as the civilized world about him. He was a complete person, moreso than almost anyone else I have known. The pleasure I took from Larry's company, then, was almost aesthetic, for at its core was the recognition of outstanding virtue framed in a pattern of activities quite unlike my own. He seemed to be a modern version of Castiglione's perfect courtier in many respects—rare and almost anachronistic in the breadth of his excellence and the modesty with which he wore the mantle of achievement.

It is the modesty so characteristic of Larry Holland that accounts for my other difficulty in offering him his due of heartfelt praise and recollection on this occasion. wasn't, I believe, a flamboyant or self-promoting bone in Larry's body. He did what he had or wanted to do with no fuss, was always delighted to have you along and ready to help in any way he could, and tended always toward self-effacement in both the doing and the reviewing. I find him a hard person to tell heart-warming stories about, for what warmed the heart was the everyday consistency of his integrity, his even-temperedness, his dependability. The first occasion on which I observed him in his permanent, non-Bread Loaf milieu convinced me that there was no "other" Larry Holland ensconced in the high-powered world of Johns Hopkins University -- just the same man in a different setting treating different people in the same considerate, generous way he had always treated me and other Bread Loafers in Vermont. I consider his low-key, effective headship

of an English department full of superstars of highly varied temperaments a little miracle of academic management, but what I shall remember, and be inspired by, even more is the evident pleasure with which he described to me in his office how he ran his graduate seminar at Hopkins, giving his students a good deal of autonomy--but out of trust, not benign neglect or the indifference of the overtaxed administrator. When Barbara and I were welcomed into the hospitality of his and Faith's home in Baltimore, we found there the same unforced grace and genuine pleasure at giving pleasure that obtained in Larry's office, or in Earthworm Manor, or on the back porch of Treman cottage, where Bread Loaf faculty gathered before dinner to exchange anecdotes, pleasantries, and (among those of us less gifted with equanimity than Larry) even gripes. In fact, it is at those pleasant, late afternoon Treman distillations of the Bread Loaf spirit of humane communication that I will recall Larry Holland with greatest pleasure and gratitude. Just back from an adventure, with the glow of the Vermont sun on his brow and a quiet twinkle in his eye, he became, entirely without intention or effort, an emblem of the place's genius. Let us all remember him, happily, not with grief, at those moments that epitomize differently for each of us, Bread Loaf's unique appeal to our complete humanity: mind, body, and spirit.

--Robert W. Hanning
Read at Lincoln College, Oxford

AN ACT OF COMMEMORATION AND CELEBRATION FOR LAURENCE B. HOLLAND Bread Loaf School of English July 14, 1980

I met Larry Holland two summers ago as a student of William Faulkner's novels, and never have I been so moved by a man, his teaching, and his effect on an entire class--a class, incidentally, that was just as diversified as the group we have at Oxford this summer. I remember every lecture of that seminar as a positive confrontation: Mr. Holland, with his usual tour de force of critical thinking, confronted us, his students, with entirely new ways of seeing ourselves through reading; he inspired us, and sometimes overpowered us, but always empowered us to extend our own limits, or to forget about them altogether. His knowledge was immense, but his imagination was spectacular. As a thinker he was always equal to the vitality, and the tragedy, that he showed us in Faulkner's prose; somehow, in his presence, the relationship between literature and life became immediate and real. Yet as much as he communicated the beauty of the word, he also knew the power of silence. By design his lectures were less frequent than our open discussions, which he moderated and

modulated with a quiet, subtle hand. Perhaps the greatest tribute to his teaching I can recall is that almost every day that summer, we all stayed and talked twenty or thirty minutes beyond the end of class, perfectly engrossed in our subject, and often without a single word from Mr. Holland. He was a man who listened and understood, in such a way that his understanding never kept him from listening, and from appreciating fresh new ideas. Outside [of] the classroom he responded to any kind of human concern with the same integrity, marked by kindness and love. In everything he did, in fact, he had about him an uncanny natural grace. Whether he was reading aloud from a book, handling administrative affairs, entertaining students at his cottage, or square-dancing in the Barn, this natural grace--this humane elegance--never failed him. Deeply impressed on my memory is the image of Mr. Holland emerging from the gorge after an afternoon swim, refreshed and grinning, white hair dripping wet in the sun, body sleek and tanned as he stood in his tank suit there by the side of the road. I recognized then, as I do now, a man who moved as easily in nature as he did in academia; a generously warm man who carried a noble bearing wherever he went. I think those of us who knew him...will confide in this nobility--however we remember it-at the news of his tragic death. And I'm sure we can do no

better than to recollect one of his favorite themes: the commemorative ritual—as he put it, that reckoning up of the past in the actions and events of the present. A difficult idea to grasp, as is the fact that we've lost this man. But Mr. Holland himself shared with Faulkner the belief that our rites of commemoration, even in a dark hour, are the ways in which we celebrate our power and our will to endure. How can we commemorate his life with our sorrow? Will any ritual suffice? Perhaps the best we can do is to remember Larry Holland in our private thoughts and in our studies this summer, having been touched by his grace.

--David Long
Oxford

AN ACT OF COMMEMORATION AND CELEBRATION FOR LAURENCE B. HOLLAND Bread Loaf School of English July 14, 1980 Excerpts from a letter of W. Faulkner to Prof. Warren Beck. July 6, 1941 --"I have been writing all the time about honor, truth, pity, consideration, the capacity to endure well grief and misfortune and injustice and then endure again, in terms of individuals who observed and adhered to them not for reward but for virtue's own sake, not even merely because they are admirable in themselves, but in order to live with oneself and die peacefully with oneself when the time comes." It seems to me that what Mr. Faulkner has done is to have written the life-principles of a man such as Mr. Holland; so that we might better understand his death and be more satisifed. There's more: "As yet I have found no happy balance between method and material. I doubt that it exists for me. I blame this partly on my refusal to accept formal schooling (I am an old 8th grade man), but mostly on the heat in which I wrote. I have written too fast, too much. I decided what seems to me now a long time ago that something worth saying knew better than I did how it needed to be said, and that it was better said poorly even than not said. And besides, there would always be a next time, since there is only one truth and endurance and pity and courage." If there was anything to be said about William Faulkner, and not just in the bookish way, Mr. Holland knew better how it needed to be said--and he would himself have been proud to have been only an "old 8th grade man", were he to share those principles that made Faulkner a great writer, and I think he did--and that he was a great teacher by how he lived, as well as by what he said. --Lawrence E. Smith Read at Lincoln College, Oxford

Laurence Bedwell Holland drowned in Ripton Gorge, Vermont, on Friday, July 11. Chairman of the Department of English at the Johns Hopkins University, he had for sixteen years also been a member of the faculty of the Bread Loaf School of English of Middlebury College.

From 1950 to 1969, he taught at Princeton University, from which he had graduated in 1942, serving as Chairman of the American Civilization Program there. Upon his return from duty as a captain in Europe in the Army Air Force in World War II, he earned his doctorate at Harvard.

He was the author of <u>The Expense of Vision: Essays on the Craft of Henry James</u> and an editor of <u>Who Designs America?</u>
and the Norton <u>Anthology of American Literature.</u>

He was born Oct. 21, 1920, in Lincoln, Nebraska, the son of
Louise Bedwell and Eugene Holland. He is survived by his wife,
Faith Mackey Holland, his children, Mary Sarah and her husband,
Dr. Mason Freeman of Cambridge, Mass; Eugene William, of San
Diego, Cal.; Kate Louise of Baltimore, Md.; his mother, a sister,
Sarah Alberts and a brother Eugene, all of Chicago. Contributions
for graduate fellowships in his memory may be made to the Johns
Hopkins University or the Bread Loaf School of English.

CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

120

DL=Day Letter

NL=Night Letter

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SYMBOLS

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

cq5-76-13

We are deeply saddened by Larry's death and we offer our prayers and sympathy. His scholarship, vitality, and dignity have influenced all of us who knew him. We are holding a memorial service for Larry in the Lincoln College Chapel.

Sincerely,
Bread Loafers at Lincoln College,

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Oxford

'JUL 1 4 1930 &

OBITUARIES

Laurence Holland, Hopkins English department chairman

Laurence Bedwell Holland, chairman of the English department at the Johns Hopkins University and an American literature scholar, died Friday in a swimming accident at Middlebury, Vt.

He was 59 years old.

Memorial services were being held today in the theater at Middlebury Col-

lege's Bread Loaf School.

Mr. Holland and 12 children of the Bread Loaf School's faculty were swimming late Friday afternoon in the East Middlebury River gorge, a popular bathing spot in the community, according to Vermont state police.

They were reportedly riding the flume into calm water, a favorite sport at the river. Mr. Holland was carrying an 8-year-old girl with him when, having ridden the flume, they were sucked into an eddy. Underwater himself, Mr. Holland held the child up, and her 12-year-old brother managed to bring her to safety.

Older members of the group tried to aid Mr. Holland, but the whirlpool current proved too powerful for them. A state police diving team was summoned, but they, too, were also unable to rescue him. His body was found Saturday morning in a deep pool downstream from the eddy.

A native of Lincoln, Neb., Mr. Hol-

land was born Oct. 21, 1920. He received his bachelor's degree in English from Princeton University in 1942.

He then served in the Air Force during World War II as an intelligence officer for four years, attaining the rank of captain.

In 1946 he became a teaching fellow at Harvard University, tutoring in history and literature while working on his master's degree, which he received in 1950. He then became an instructor of English at Princeton.

That same year he married the former Faith Robinson Mackey.

He was promoted to assistant, and later to associate, professor at Princeton, where he taught for 19 years.

In 1965 he earned his Ph.D. from Harvard. A year earlier he had published "The Expense of Vision: Essays in the Craft of Henry James," as part of his doctoral thesis.

He became associate professor and chairman of the American Civilization Program at Princeton, a position he held until his appointment to the Hopkins in 1970. As part of that program, he edited "Who Designs America," published in 1966.

Mr. Holland also began teaching summer courses at Bread Loaf in 1966. He was assistant director of the program, and he was to become senior director today.

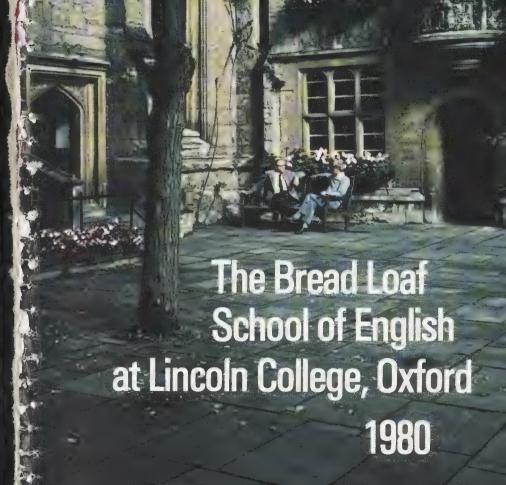
In addition to his positions at Harvard and Princeton, Mr. Holland was visiting professor at Haverford College, in Haverford, Pa., in 1962-1963; visiting associate professor at Yale University, in 1968-1969; senior research fellow at the Institute for U.S. Studies, University of London, in 1969-1970, and a research fellow at the University of East Anglia in 1976. Last year he helped edit the "Norton Anthology of American Literature."

Initially appointed professor of English at the Hopkins, Mr. Holland became chairman of the department in 1975, a position he held until his death.

He was a member of the Johns Hopkins Club, the English Institute, the Modern Language Association and the American Studies Association.

Besides his wife, he is survived by two daughters, Mary Sarah, of Cambridge, Mass., and Kate Louise, of Baltimore; a son, Eugene William, of San Diego; his mother, Louise Holland; a brother, Eugene Holland, and a sister, Sarah Alberts, all of Chicago.

The family suggests that contributions for graduate fellowships may be made to the Johns Hopkins University or the Bread Loaf School of English of Middlebury College.



A PROGRAM OF MIDDLEBURY COLLEGE

ADMINISTRATION

LINCOLN COLLEGE, OXFORD

BURKE FREDERICK ST. JOHN, LORD TREND, Rector
J. B. OWEN, Bursar

MIDDLEBURY COLLEGE

OLIN C. ROBISON, President
PAUL M. CUBETA, Director, Bread Loaf School of English
ROBERT W. HANNING, Director, Bread Loaf School of English
at Lincoln College, 1980

Please address correspondence to : Bread Loaf School of English
Middlebury College
Middlebury, Vermont 05753
Telephone: 802 388-7662

(until June 28)

0865-722741 (Lincoln College; June 29 to August 10)

Front Cover: The Grove, Lincoln College

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MIDDLEBURY COLLEGE

THE OXFORD PROGRAM OF THE BREAD LOAF SCHOOL OF ENGLISH

AT LINCOLN COLLEGE, OXFORD

Third Summer

A 14

June 29-August 9, 1980

The Aim: Middlebury College and Lincoln College, Oxford, offer a program of literary studies devoted to the humanistic ideals of the liberal arts in graduate education. The School of English, both at Bread Loaf and at Lincoln College, aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise. It affirms a commitment to literary concerns, not to a collection of credits, in the extraordinary educational and cultural environment afforded at Oxford. The Bread Loaf-Oxford Program attempts to emulate the academic standards and the social spirit of the School of English, as well as to engage the unique opportunities inherent at Oxford for the study of English literature and literary history in seminar and tutorial.



3

LINCOLN COLLEGE

The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity.

Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance. Notable features of the College include the oldest extant dining hall in the University (c. 1437), the Chapel (1631) and the Medieval Parish Church of All Saints, which was recently renovated as the College Library. Famous alumni and Fellows of the College include Sir William Davenant, distinguished playwright and Ben Jonson's successor as Poet Laureate; John Radcliffe, prominent physician and benefactor of Oxford's Radcliffe Infirmary, perhaps Britain's most famous hospital; John Wesley, founder of the Methodist Church; Mark Pattison, educational reformer and model for the fictional Mr. Casaubon in George Eliot's Middlemarch; and Lord Florey, eminent British pathologist under whose supervision the medical properties of penicillin were developed.

THE PROGRAM

Each student elects one seminar as a summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, one seminar may meet for two hours three times a week; in another, the tutor may meet all students together once a week and then individually. Students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that Bread Loaf students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports in seminar or tutorial. They are assigned weekly 10-page, hand-written papers, during the summer. Seminars and tutorials are held at the College with which the Oxford don is affiliated. The Oxford program is different from, but not more difficult than, that offered at the School of English in Vermont.

Admission Because of the importance attached to writing and self-education, only students with a demonstrated capacity for self-motivation and for competence in literary analysis should apply. Bread Loaf students, as candidates for the M.A. or M.Litt. degrees, are given first consideration. Students who have received their M.A. or M.Litt. degrees at Bread Loaf or who have attended the School of English are eligible to apply. Highly qualified Middlebury undergraduates in English or American Literature, graduate students and undergraduates in their senior year at other institutions are also eligible for admission.

The Bread Loaf School of English at Lincoln College enrolls up to 70 students.

Application Students interested in attending should apply to Paul M. Cubeta, Director of the Bread Loaf School of English, Middlebury College, Middlebury, VT 05753. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf Office for students who have not attended the School of English. New applicants are responsible for asking two colleagues or teachers to act as references. Since special attention is given to judgments about a student's writing, his or her ability to participate in seminar and to take responsibility for independent study, undergraduates must submit a sample of their best critical writing with their application. The application form doubles as a registration form for the seminar after the publication of the current Bread Loaf-Oxford Bulletin.

Although early application is advised, there is no deadline for application. Nonetheless, unless there are late cancellations, one should not

expect that an application can be considered after May 1.

Credits Successful completion of a seminar with a grade of B- or better counts as the equivalent of two Bread Loaf courses (six graduate hours). The grade can also be transferred to Middlebury College as the equivalent of six semester-hours or to other institutions as is the current practice with School of English credits.

A summer at Lincoln College can be applied toward the M.A. or M.Litt. degrees at the School of English. Effective with the summer of 1978, students enrolling for the first time at the School of English cannot transfer a session at Lincoln College *and* six credits from another graduate school toward a Bread Loaf degree.

Dr. Park conducts a tutorial at University College



4

Dorothy Bednarowska, M.A., Oxford. Fellow and Tutor in English, St. Anne's College, Oxford and Lecturer in English in the University of Oxford. For many years and presently Director of Studies (English) for the International Graduate Summer School run by Oxford University Department of External Studies, Mrs. Bednarowska has held visiting professorships at Manhattanville College and the University of the South and has lectured in the University of San Francisco. She is General Supervisor for M.Phil. (modern period) English Graduate Studies at Oxford and has contributed Henry James: The Portrait of a Lady to the British Council's Notes on Literature.

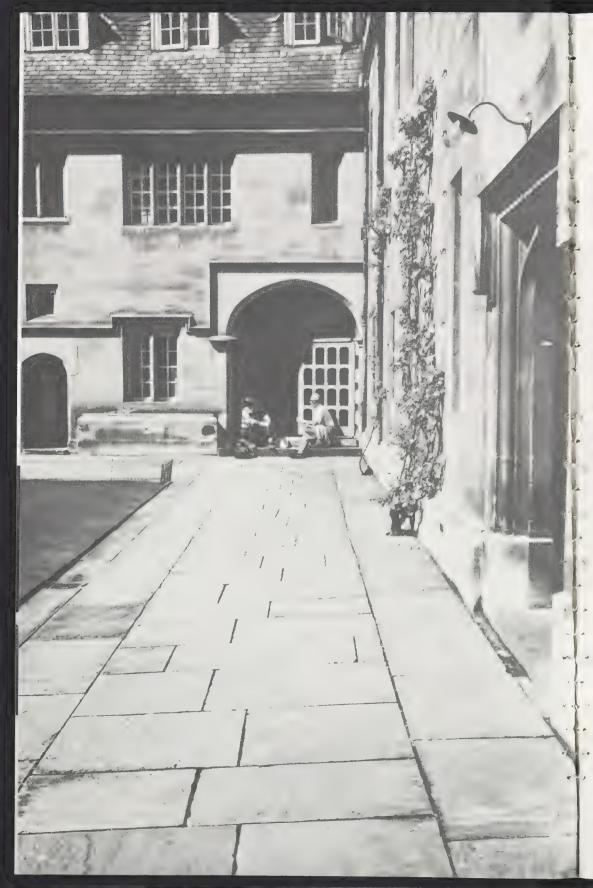
Valentine Cunningham, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College, Oxford; University Lecturer in English, Oxford. He is the author of Everywhere Spoken Against: Dissent of the Victorian Novel (1975), editor of The Penguin Book of Spanish Civil War Verse (1980), and a member of the Advisory Board of Victorian Studies. His OUP Opus book on literature and society in the 1930s will appear soon. He contributes regularly to the London New Statesman and Times Literary Supplement; his reviews have appeared in Essays on Criticism, Victorian Studies, the Listener, the New Review and the Times Educational Supplement. He has been a Visiting Professor at the University of Massachusetts (Amherst), and Konstanz, West Germany.

Stephen Gill, M.A., M.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and a Lecturer in the University of Oxford. He previously was a Lecturer in English at the University of Edinburgh. He is one of the Trustees of the Wordsworth Trust and librarian of the Wordsworth archive in Grasmere. He has published articles on Romantic Poetry and nineteenth and twentieth-century fiction and inaugurated the Cornell Wordsworth Series with his edition of *The Salisbury Plain Poems of William Wordsworth*. Other publications include editions of *Mary Barton*, *Our Mutual Friend* and *Adam Bede*.

Robert W. Hanning, A.B., Columbia; A.B., M.A., Oxford; Ph.D., Columbia. Professor of English, Columbia. Recipient of NEH, ACLS and Guggenheim Fellowships, he is the author of *The Vision of History in Early Britain* and *The Individual in Twelfth-Century Romance*. He has published papers on texts and subjects in Chaucer, Renaissance literature, and medieval historiography and is co-editor of an anthology of 16th-century verse and prose and co-translator of *The Lais of Marie de France*. Mr. Hanning was the first Frank and Eleanor Griffiths Professor of Literature at the Bread Loaf School of English.

Dennis Kay, M.A., University College, Oxford. Fellow and Tutor in English, Lincoln College, Oxford. Mr. Kay is working on a study of *The English Funeral Elegy in the Reigns of Elizabeth I and James I.* He has written articles on poetry and drama of the sixteenth and seventeenth

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centuries, and on Dickens. He is Consultant-in-Residence for the Bread Loaf School of English at Lincoln College.

Roy Park, M.A., Glasgow and Oxford; Pembroke College, Cambridge, Ph.D. Tutorial Fellow in English and Librarian, University College, Oxford, and University Lecturer in English, Oxford. Dr. Park has taught at the University of Cambridge, 1964-72, and was Visiting Professor at the University of Queen's, McMaster, and Manitoba. He has published *Hazlitt and the Spirit of the Age*, and *Lamb as Critic* as well as articles on Romantic critical theory.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Honorary member of the Faculty of English, University of Oxford; honorary Fellow of the Shakespeare Institute: formerly Reader in English and Fellow of the Shakespeare Institute; General Editor of the Oxford Shakespeare and head of the Shakespeare department, O.U.P., Governor and Member of the Executive Council of the Royal Shakespeare Theatre; Trustee of Shakespeare's Birthplace, Stratford-upon-Avon. Dr. Wells is the editor of Shakespeare Survey and author of Literature and Drama; Royal Shakespeare: Studies of Four Major Productions at the Royal Shakespeare Theatre; Shakespeare: the Writer and His Work, and Shakespeare: An Illustrated Dictionary. He has edited works by Thomas Nashe and Thomas Dekker, and was until recently Associate Editor of the New Penguin Shakespeare, for which he has edited A Midsummer Night's Dream, Richard II, and The Comedy of Errors. His other writings include introductions to a five-volume reprint of Shakespeare Burlesques, and many articles on Shakespeare and the theatre.

John Wilders, B.A., St. John's College, Cambridge, Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, Oxford and University Lecturer in English. Mr. Wilders has taught at the universities of Princeton, Bristol and California at Santa Barbara and has been a Senior Research Fellow at the Australian National University, Canberra. He has edited Samuel Butler's Hudibras and a Casebook on The Merchant of Venice and is the author of The Lost Garden: a View of Shakespeare's English and Roman History Plays. He is a Governor of the Royal Shakespeare Theatre and is literary consultant for the B.B.C's project of televising the complete plays of Shakespeare. Mr. Wilders serves also as Senior Adviser to the Director of the School of English.

LECTURERS

Vivian Green, M.A., D.D., Cambridge. Fellow of the Royal Historical Society and Fellow and Tutor in Modern History at Lincoln College since 1951. He has been Sub-Rector of the College since 1970. He has published many books, amongst the best known being *The Hanoverians, Renaissance and Reformation, John Wesley, Medieval Civilization in Western Europe.* He has written a *History of Oxford University* and has just completed the first authoritative history of Lincoln College, *The Commonwealth of Lincoln College, 1427-1977.*

Opposite: The Chapel Quad at Lincoln College

Lectures will be given by Dorothy Bednarowska, Valentine Cunningham, Dennis Kay, Stanley Wells, and John Wilders.

ADMINISTRATION

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of the Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. Author of articles on Jonson's poetry, Marlowe's Hero and Leander, and Frost, he is the editor of Modern Drama for Analysis and Twentieth Century Interpretations of "Richard II," and has written "Lear's Comic Vision" for Teaching Shakespeare, edited by Walter Edens.

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SEMINARS

GROUP II

[English language and literature through the Seventeenth-Century]

517. Chaucer/Mr. Hanning

Studies in the themes and techniques of Chaucer's poetry, with special attention to his artistic self-consciousness. Works discussed will include *The Book of the Duchess, Troilus and Criseyde* and selected *Canterbury Tales*, with some reference to analogous tales in Boccaccio's *Decameron*.

Texts: Works of Geoffrey Chaucer, ed. F.N. Robinson, 2d ed. (Houghton Mifflin or Oxford U.P. hardbound or paper); A Chaucer Glossary, eds. Norman Davis, Douglas Gray, Patricia Ingham, Anne Wallace-Hadrill (Clarendon Press, paper).

502. Shakespeare's History Plays Through Performance/Mr. Wilders

The plays are studied not as literary texts but as scripts for performance, and classes take the form of rehearsals of central scenes by the students. It is hoped that, by this means, the significance of individual lines, the structure of scenes, the psychology of characters and the achievement of entire plays will be discovered. Students are required to have some experience or proficiency in acting as a condition of enrollment in this course. They will be expected to keep notebooks recording their discoveries in rehearsal and to use the notebooks as a basis for written work.

Texts: Richard II, ed. Kenneth Muir; Henry IV, Part I, ed. Maynard Mack; Henry IV, Part II, ed. Norman Holland; Henry V, ed. John Russell Brown; Julius Caesar, William and Barbara Rosen; Coriolanus, ed. Reuben Brower (Signet Paperbacks).

Recent Shakespeare criticism has increasingly stressed that Shakespeare's plays should be studied as scripts which are incomplete until they have been realized in the theatre. This seminar will discuss certain plays with particular reference to their theatrical dimension. The plays studied will include those in the repertoire of the Royal Shakespeare Theatre, and members of the seminar will be enabled to attend these performances. A announcement of the plays to be performed is expected early in 1980.

Preliminary reading: The plays of the repertory (to be announced); John Russell Brown, Shakespeare's Plays in Performance (Edward Arnold, 1966); Richard David, Shakespeare in the Theatre (C.U.P., 1978); Arthur Colby Sprague, Shakespearian Players and Performances (Harvard U.P., 1953); J.L. Styan, The Shakespeare Revolution (C.U.P., 1977); Stanley Wells, Literature and Drama, with special reference to Shakespeare and his Contemporaries (Routledge, 1970).

519. Milton and Marvell/Mr. Kay

Members of the course will be encouraged to examine the works of Milton and Marvell in their artistic, historical and intellectual contexts. A selection of shorter pieces, such as *Lycidas* and 'To his Coy Mistress' will be studied in class, while consideration of longer works or of major themes will form the basis for tutorials.

Texts: J. Carey and A. Fowler (eds.), The Poems of John Milton (London and New York, 1968); C.A. Patrides (ed), John Milton: Selected Prose (Harmondsworth and New York, 1974); E.S. Donno (ed), Andrew Marvell: The Complete Poems (Harmondsworth and New York, 1972).

GROUP III

[English literature since the Seventeenth-Century]

520. The Visionary Gleam: Aspects of Nineteenth-Century Poetry

/Mr. Gill

The aim of the course is to establish the importance of Wordsworth for his Victorian inheritors and then to trace the development in their work of some of the concerns about Man, God and Nature which he so authoritatively voiced. Poets for study will be Wordsworth, Tennyson, Arnold, Hopkins.

521. The Romantic Imagination/Mr. Park

The course will consider the variety of ways in which the Romantic imagination is manifested and expressed in the prose of the period: Gothic fiction, literary theory, politics, philosophy, essays, reviews, criticism and letters.

Texts: These will vary according to the interests of the individual, but D. Perkins, English Romantic Writers (Harcourt) will be useful for general background.

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The course will concentrate on the major works of the two greatest novelists of the Victorian age. Particular attention will be paid to understanding them as *Victorians*, through study of their artistic achievement in the context of the social and intellectual history of the period.

Texts: (All Penguin books) Eliot, *Adam Bede; Silas Marner; The Mill on the Floss; *Felix Holt; *Daniel Deronda; *Middlemarch; Dickens, Oliver Twist; The Old Curiosity Shop; *David Copperfield; *Dombey and Son; *Bleak House; *Little Dorrit; *Great Expectations.

Students should read as many of the above as possible before the session begins and to have chosen four of the asterisked novels for special study, two from each author.

523. The Victorian Heroine/Mrs. Bednarowska

This course will centre on the presentation of the heroine in the work of six 19th-century novelists, spanning a period of nearly eighty years. The main concentration will be on the development of the heroine and the nature of the social pressures to which she is expected to conform. Consideration will also be given to the technique of the novels and the means which the novelists have used to portray the feminine character and sensibility. As four out of the six selected novelists are women, it should be interesting to assess the achievement of the women writers of this century and compare their different attitudes towards the women and the societies they portray.

Texts: Jane Austen, Emma; Charlotte Bronte, Jane Eyre; George Eliot, The Mill on the Floss; Mrs. Gaskell, Wives and Daughters; George Meredith, The Egoist; Thomas Hardy, Tess of the d'Urbervilles.

510. The Modernist Novel/Mr. Cunningham

A reading of six fictions that are milestones in the history of the modernist novel in English: James, *The Turn of the Screw* (Signet or Penguin); Conrad, *Heart of Darkness* (Penguin or Bantam); Lawrence, *Sons and Lovers* (Penguin); Joyce, *A Portrait of the Artist* (Penguin); Woolf, *Jacob's Room* (Harcourt Brace); Beckett, *Watt* (Grove).

GROUP V

[Classical and Continental literature]

516. Tragedy and Philosophy/Mr. Park

The course will consider some of the philosophical and religious implications of the tragic vision in a variety of dramatists.

Texts: Marlowe, Dr. Faustus; Webster, The Duchess of Malfi; Milton, Samson Agonistes; Ibsen, Brand; Chekhov, The Three Sisters; Shaw, St. Joan; Eliot, Murder in the Cathedral; Auden, The Ascent of F.6.

Critical texts will include Nietzsche's Birth of Tragedy, Kierkegaard's Fear and Trembling, and Karl Jaspers' Tragedy is Not Enough.

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The Commencement Banquet in the Hall

ACCOMMODATIONS

Students have single accommodations usually consisting of living room and bedroom. They take their meals together in the College Hall. Maid service is provided. There are suites in the College of flats consisting of living room, bedroom, kitchen, and bathroom for married students and their spouses in Bear Lane, about a block from Lincoln College. If accommodations permit, married students with children may live in Bear Lane. Students have available to them both the library of the College and the Bodleian Library of Oxford. The Junior Common Room and Deep Hall (a student bar) are available to Bread Loaf students.

DATES

Rooms and meals will be available starting with lunch on Sunday, June 29. Students must arrive by Registration Day, June 30.

Commencement Ceremonies will conclude the session on Saturday, August 9.

ADVANCE PREPARATION

Students are urged to complete the reading for their seminar before coming to Oxford in order to permit more time during the session for collateral assignments and for the preparation of papers.

Correspondence regarding the choice of seminar should be addressed to Mr. Cubeta. Since enrollments are strictly limited, early registration is essential to insure one's first choice or first alternative. Only under extraordinary circumstances is a student permitted to change his or her registration.

FFFS

The comprehensive fee — tuition, board and room — is \$1,600. This fee is exclusive of air fare. Students are expected to make their own travel arrangements.

The fee includes tickets to two performances at the Royal Shakespeare

Theatre at Stratford-upon-Avon.

Each applicant who is accepted is asked to pay a \$100 nonrefundable deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$100) but may receive refunds for any

additional amounts paid as follows:

Before the end of first week - 60% of amounts due and paid Before the end of second week - 20% of amounts due and paid Thereafter — No refund.

FINANCIAL AID

Students enrolled for a Bread Loaf degree and Middlebury undergraduates

have a claim of priority on financial aid.

To be considered for aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the Office of Financial Aid, Emma Willard House, Middlebury College, Middlebury, VT 05753. The College assumes a minimum of at least \$400 in self-help from each aid applicant. Requests for aid should be made when the application form is submitted; Financial Aid Forms are sent when the applicant is accepted. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is March 15, 1980. Awards of financial aid will be announced on or before April 16, 1980, and must be accepted in writing by April 25.

Within the limits of funds available for this purpose, Middlebury College makes loans toward their College charges to students who are unable to

secure loan funds from other sources.

OTHER INFORMATION

In late spring admitted students will receive a letter covering details of preparation for the trip abroad and information about living in Oxford.

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MIDDLEBURY COLLEGE

Middlebury, Vermont 05753



Bread Loaf, Vermont

Non-Profit Organization

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The Bread Loaf School of English at Lincoln College, Oxford



THIRD SESSION

Commencement Ceremony

THE LINCOLN COLLEGE CHAPEL OXFORD, ENGLAND

SATURDAY, AUGUST 9, 1980 9:00 P.M.

1980

Candidates for the Degree of Master of Arts

KATHLEEN ANN CARNEY
KIRK CLAYTON COMBE
DON KECK DU PREE
JANIS KAY FOLKERTSMA
GEORGE RANDOLPH SMALL
LAWRENCE E. SMITH
MICHELE MARIA SURAT
MARSHALL HUNTER WEBB

PROGRAM

Processional

Introduction of the Rector

ROBERT W. HANNING

Director of the Bread Loaf School of English at Lincoln College and Professor of English, Columbia University

Rector's Welcome

THE RT. HON. LORD TREND, P.C., G.C.B., C.V.O.

Rector, Lincoln College

Introduction of the Commencement Speaker

Don Keck Du Pree

Commencement Address

VALENTINE CUNNINGHAM

Tutorial Fellow in English Literature,
Corpus Christi College
University Lecturer in English, Oxford

Conferring of the Degree of Master of Arts JOHN WILDERS

Tutorial Fellow in English, Worcester College University Lecturer in English, Oxford

Concluding Remarks
KATHLEEN ANN CARNEY

Recessional

Volume 3, No. 1 Bread Loaf School of English at Lincoln College 30 June. 1980

Cheers! You're here.

The director, Dr. Hanning, and his assistants, Michael Murphy and Cathy Eaton welcome all of you to the third session of Bread Loaf School of English at Lincoln College. We hope you have a joyful and productive summer.

drop by if we can help with anything.

The Bread Loaf office is again located in the Chapel Quad, No. 1 off Stairway 8. It will be open officially for an hour after breakfast and lunch. Dr. Hanning and his family are living on Woodstock Road (13½ minutes brisk walking time away.) Michael Murphy and Cathy Eaton are living in 4A & B in stairway 3. Please

The Phone number of Lincoln College is Oxford 722741. This will connect callers with the Porter who will gladly take a message, but the phone cannot be used for personal conversations or for outgoing calls. The Director's Office telephone number is Oxford 44591. This number may be used for in-coming, long distance calls

during the hour after lunch when the Bread Loaf Office is open.

For your personal calls, the British Post Office provides that challenging phenomenon, the British pay phone. Other pay phones are located in stairway 6, adjacent to the junior common room, and Lincoln House, across the Turl.

The Library entrance you will find in the Grove. It will be open from 8 A.M. until 11:30 P.M.; and books may circulate from the College Library.

The Bodleian Library and the Radcliffe Camera will be open on week days only from 9 A.M. until 7 P.M. Books never ever circulate from these libraries. Both the Camera and the Upper Reading Room of the Bod have English Lit. books, although you may use any of the Bod's reading rooms.

This paper henceforth will not be distributed but will appear on the bulletin board in the Lodge. You should always check this board as you pass through the Lodge for telephone and personal messages, messages from the Director, and all types of announcements.

Those of you living in College have been given two keys. One of them is your room key and the other is for the Front Gate which locks about midnight. You must let guests out of College with this key after midnight as well as let yourself in.

DEEPERS
Beneath Hall, the Dining Room, is Deep Hall where alcohol may be purchased and society may be found from 12 to 1 P.M. and 6 to 7 P.M.

MEALS

Should you decide not to have lunch (1 p.m.) or dinner (7 p.m.) in College, please sign the Sign-Out Sheet on the Bulletin Board in the Lodge the day before or by 10:30 a.m. of the day you intend to eat out. This will be a great help to Chef and the butler.

Guests are welcome at meals, but they must be paid for. It is important that you notify Cathy or Michael by 10:30 a.m. at the latest of the meals they will eat at College so that the proper arrangements can be made with Chef. Buy the tokens for these guest meals from the Bread Loaf Office or from the Lincoln College Office; the tokens will be collected at meals. Please pay in advance.

MONDAY'S SCHELDULE

BREAKFAST - 8:00

TOUR OF LINCOLN - 10:00 at Hall

REGISTRATION - 10:30 to 1:00 and 2:00 to 3:00 in 8/1

LUNCH - 1:00

VISITS TO BODLEIAN LIBRARY - 1:55 or 2:25 in front of Bod. main entrance

GENERAL MEETING: Oakeshott Lecture Room - 3:00

RECEPTION: the Beckington Room - 6:00

DINNER: 7:00 (special meal, High Table, dress up)

OPENING REMARKS: 8:00 in Oakeshott Room

N.B. PUBS: open until 10:30 p.m. "Hurry up, please; it's time." quiz: identify famous quotation. 1st winner gets ½ pint from M.J. Murphy.

COURSES

All courses meet for the first time on Tues., July 1st. See posted sheet for time and place.

CLEANLINESS

Washing machines and showers in basement of entryway 8 (the submarine.)

BIG LOU'S SPORTS DESK

Yankees 11, Cleveland 10

Orioles 8, Red Sox 4

For those interested in squash, tennis, jogging, etc., The Oxford Sports Complex on Iffley Rd. provides these and more. Once registered, a student may, for a fee (£2 in *78,) use the complex for the session. Other opportunities abound. See MJM for details.

NEWSPAPERS: The Times and The Herald-Tribune will be in the JCR.

Volume 3, No.2 Bread Loaf School of English at Lincoln College 1 July, 1980

A HISTORY OF LINCOLN COLLEGE

Tonight at 8:00 in the Oakeshott Lecture Room Dr. Vivian Green will deliver a lecture on the history of Lincoln College. Dr. Green received his M.A. and his D.D. from Cambridge. He is the fellow of the Royal History Society and a Fellow and Tutor in Modern History at Lincoln College since 1951. He has been Sub-Rector of the College since 1970. He has published widely; his best known books include The Hanoverians, Renaissance and Reformation, John Wesley, Medieval Civilization in Western Europe. He has written a History of Oxford University and has just completed the first authoritative history of Lincoln College. His address will last approximately one hour.

INFIRM OR INFIRMARY

The College Nurse, Sister Barnes, will have office hours, Mon. through Fri. 8:45 -9:15. She can be found in Entry 1, No. 1, marked "Surgery." At other times she can be reached at home for medical concerns that cannot wait until her office hours; the porter can telephone her for you. The College Doctor, Dr. Gancz, has an office at 9 King Edward Street.

EMERGENCY: In the event of an emergency, the English emergency telephone number is 999. This number is an ambulance service. Should an emergency arise that does not require ambulance service, report to John Radcliffe Hospital on Heddington Rd.

SENIORS

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There will be a meeting of all seniors on Wednesday at 12:00 in Deep Hall, hosted by Dr. Hanning.

WHAT'S IN A NAME?

In the first paper of the first volume (3 July, 1978), the first editor, Sam Swope, solicited names for this publication. Bread Loaf West's publication is called The Crumb. Sam considered Trifle, Crumpet, Scones, Paniculum (the Latin diminutive for bread,) and "one unusually brilliant suggestion, Bluebirds Make Me Cry."

VEGETARIANS

The vegetarian meals start today at lunch. Those people (and only those people) who have signed up for vegetarian lunches should tell your waiter & request these specially made up plates. Dinner procedure is the same.

MEALS

Remember to sign out on posted sheet when you are going to miss a meal. Sign out by 10:30 A.M. at the latest for lunch and/or dinner. Also inform Cathy or Michael by 10:30 about incoming guests and buy those meal tickets. Remember to invite your professors to meals and inform us when possible. Cost: £1.15 for breakfast; £2.30 for lunch; and £3.45 for dinner. Professors are always the guests of Middlebury College.

Dr. Well's Class

Come to the Bread Loaf office to pick up and purchase your tickets to

Romeo and Juliet to be performed at 7:30 on Fri., July 4th at Stratford. The cost is £8. Work out transportation on your own; see Michael for suggestions. If there are extra tickets, we will post a notice.

SOUASH

Lincoln College has one squash court available free to its students. Sign up for time (on bulletin board next to B.L. board) and get key from the porter. The court is about 8 minutes walk from Lincoln. Get directions from Cathy or Michael.

HANGERS

Walters across the street seems to have free hangers if you need any.

RICHARD TARLOV

Please see note on bulletin board.

BIG LOU'S SPORTS DESK

Late night bulletin over the wires: Frog 1, Lou O
BASEBALL

Mariners 7, Royals 2

Blue Jays 2, Tigers 0

CRICKET

Essex 116 (2 wickets, 39 overs): First Innings

Nodinghamshire (not at bat)

FOOTBALL (as in soccer)

Tunisia 2, Nigeria 0

Oester 2, Aatividaberg 1

FIELD HOCKEY

Kenya O, Pakistan 3

WIMBLEDON: Wimbledon matches televised 2 to 7 on BBC in JCR every day.

Volume 3, No.3 Bread Loaf School of English at Lincoln College 2 July, 1980

SENIORS

Remember to meet with Dr. Hanning in Deep Hall today at 12:00. Bottoms up!

I PISH, YOU PISH, HE PISHES

Many thanks to Dr. Green for a most informative and entertaining lecture about the history of Lincoln College. We're glad to be part of the rising graph.

MEALS FOR GUESTS/NEW INFORMATION

Please buy tickets only from the Bread Loaf Office. Give us the name and number of your guests by 10:00 A.M. at the latest of the day you want them for. We are most easily located during office hours.

DR. WELL'S CLASS

Please come and buy your £8 tickets to Romeo and Juliet for Fri. at 7:30. The College does not locate or provide group or individual transportation. Michael can give you suggestions of possibilities that he finds out about. You work out your own transportation.

HEALTH CARE & COST

Nurse Barnes can arrange for you to see Dr. Gancz. If you see him, you pay him the fee, get a receipt, and try to recover from your own insurance in the states. Dr. Gancz is not involved in the national health plan; he is in private practice.

B & Bs

Could anyone give me information on B & Bs costing less than £6 in Oxford. Please write out address, name, cost, and phone if you have the information. Give to Cathy or bring to Bread Loaf Office. Thanks.

ARTS, LEISURE, MUSIC or POETRY

Don Keck DuPree asks that any interested artists, musical or poetical, contact him so that he might arrange an evening soirée.

PANICULUM

Please read this news sheet for all announcements. Please give Cathy information about interesting events, lectures, tasty & affordable food or snacks or teas, and other news worthy concerns.

BIG LOU SPORTS DESK

Help! My reporters are out playing squash.

Volume 3, No.4 Bread Loaf School of English at Lincoln College 3 July, 1980

ROMEO & JULIET TICKETS

3 people still need to pay £8; please pay today. Please be sure that each of you has your transportation worked out. Don't assume that someone else worked out yours. Suggestion to those renting a car-pay insurance fee that eliminates deductibles for accident.

MIDSUMMER NIGHT'S DREAM

A group of Oxford players are performing this play Wed. 2 July to Sat. 5 July for £1.10 at The Burton Rooms just off Beaumont St. near Gloucester Green (Playhouse Extension.)

TEA

Tea will be served at 3:30 in Hall starting today. To defray some of the cost, we will ask for contributions by tea drinkers at a later date.

LET THERE BE MUSIC

Information can be found in What's On--July across from Lodge on University Bulletin Board, Oxford Information Center on St. Aldates (also has tour information,) Oxford Mail, and Oxford Festival in B.L. office.

It is rumored that Evensong happens at 6:00 or 6:30 each evening at Christ Church.

Christ Church has a Sunday night 8:00 concert for £2.25. St. Mary's has July 12th concert for £1.50. TONIGHT at 7:00 there is a concert at Exeter Chapel. On Monday, July 7th at 8:15 for £1.00 a concert of Music for Choir & Brass will be held in The Chapel of the Queens College.

ROMEO & JULIET

Late news bulletin: This Friday the ticket holders may pick up picnic suppers exactly at 5:00 for all 12 people. Please pick all of them up at the same time. Provide your own liquid refreshment.

SQUASH RAQUETS & SPORTING EQUIPMENT

Debenhams on Cornmarket & Broad has squash raquets for £5. Touch Wood on St. Albans near post office is a good sports and camping store. Also has squash raquets at higher prices.

COFFEE HOUR IN JC ROOM

Starting tonight tea, hot water, and coffee will be served after dinner in the JC room.

HANGERS

Kathleen Carney has extra hangers if anyone is still living out of a suitcase.

TENNIS & OTHER MENTAL HEALTH SPORT ACTIVITIES

Iffley Rd. Sports Complex for £5 for the summer has tennis (hard courts and clay courts,) weight room, basketball, 3 squash courts, tartan 400 meter track, and showers. It is a brisk 20 minutes away.

TENNIS CONT'

University Park: Cricket Club has about 6 grass courts and will accept a very limited membership for £4 (if negotiated) per person. It's a 10 to 15 minute brisk walk. Ask for Mrs. Avery at Clarendon Lab. just before the entrance to University Park. You must wear total whites. Get application. Dennis Kay can put the Lincoln College seal on application to make it official. They provide balls. It is rumored that during rain squalls members can use the Iffley Rd. Sports Complex's tennis courts.

BELL RINGING

If you are interested to find out about the mechanics of the bell ringing (changes) we were treated to last evening, you might read Dorothy Sayers' The Nine Tailors. It's a murder mystery that describes ringing the changes in detail.

SENIORS

See Don DuPree at lunch; a question concerning yesterday's meeting must be cleared up by lunch time so we can send a telegram to Paul right after lunch.

SWIMMERS

Below is a list of some of the pools and places to bathe in the Oxford area:

Temple Cowley Swimming Baths, Temple Rd., Cowley (bus 1). Tel. 777416 Ferry Pool, Marston Ferry Rd. Tel. 50330

Hinksey Pools, Lake st., Tel. 47737

Long Bridges Bathing Place, Thames towpath, from Folly Bridge, Tel:48193 Tumbling Bay Bathing Place. Thames Towpath. Botley Rd. Tel:48192 Wolvercote Bathing Place: Port Meadow, Wolvercote. Tel. 59006 University Parks, South Parks Rd. 'Parsons Pleasure.' Men only.

PLEASE. VERY IMPORTANT

Chef needs a very accurate count for weekend meals by Friday P.M. Try to sign out by Friday 4 P.M. Thanks.

MEDICAL BULLETIN

Dr. Gancz charges £7.50 for each visit except major emergencies which he does not charge for. (I think this is accurate.) Report to Casualty Department at John Radcliffe Hospital on Heddington Road within 24 hours of an accident. After 24 hours you need a doctor's letter.

BICYCLES

Both H.B. Denton on New Inn Hall Street and Penny Farthing on George St. have bikes for £6 a week or £2.50 per day. (15 pounds deposit.)

BIG LOU'S SPORTS DESK

Yankees 3, Red Sox 2
Pirates 3, Cardinals 2
Cawley defeats Austin: 6-3, 0-6, 6-4
Ovett sets new mile record: 3.48.8

Volume 3, No. 5 Bread Loaf School of English at Lincoln College 4 July, 1980

HEAR YE! HEAR YE!

Come one, come all to ELIZABETHAN DAY on Saturday, 5 July from lla.m. Crafts will be sold, Morris Men will dance, Mummers will perform, Madrigals will be sung, ale can be consumed, and period costumes will be worn. This celebration, held at St. John's College, located between St. Giles St. and Parks Rd., raises money for cancer research. Lady Trand urges us all to come. Please contribute to this most worthy cause.

ROMEO AND JULIET

Pick up all of the picnic suppers at 5:00; meet at the Porter's Lodge at 5:15, bring your own liquid refreshment, and have a jolly evening!

RIPTON PARADE

"Why don't the English celebrate the 4th of July?" asked Mikey Townsend at The Bear last evening.

SHAKESPEARE PLAYS AT STRATFORD

On July 16th all Bread Loaf students have tickets for As You Like It. The buses will leave at 3 p.m. and people using the bus must pay for transportation. On July 24th all B.L. students have tickets for Hamlet, and that bus will leave at 5 p.m. Picnic suppers will be provided. If you are interested in purchasing extra tickets at £8 a piece, please give your name to Cathy.

****WEEKEND SIGN OUT****

PLEASE SIGN OUT BY 4P.M. TODAY FOR MEALS YOU WILL BE MISSING ON SAT. OR SUN. (OF COURSE, SIGN OUT EARLY SAT. OR SUN. IF YOUR PLANS ARE FORMED THEN. (BEFORE 10:30A.M.)

SUNDAY BREAKFAST

Remember Sunday breakfast is at 8:45.

TEA DRINKERS

The Mad Hatter cordially reminds you that tea is served at 3:30 in Hall.

LEISURE

We recommend that as a tonic for the first week's hard studious efforts, students should allow time this weekend for seeing Oxford, enjoying some of the many musical and dramatic performaces, and exploring the lovely footpaths and gardens. Take in a cricket match. Watch the finals at Wimbledon. Trains and buses can take you to London for the day.

TODAY IN HISTORY 4 JULY, 1980

"The Shot Heard Round the World."

1714 years ago: Roman Emperor Severus Septimus introduced hot dogs to the Coliseum. An instant hit with both contestants and spectators.
442 years ago: Vlad the Impaler was named father of the year in Transylvania.

HISTORY CONT'

204 years ago: Paul Revere, noted silversmith, was arrested by British authorities for intoxication and disturbing the peace.

26 years ago: With two men on base, Bobby Thompson, New York Giants star, homered into left field bleachers to clinch the pennant. Sports writers, to this day, remember "The Shot Heard Round The World."

BIG LOU'S SPORTS DESK

The Director of Athletics, M. Murphy, cordially welcomes all student athletes to Bread Loaf East. We urge you to take advantage of the many possibilities for physical activities while in Oxford. Coach Murphy and his able and experienced staff of professionals: Kirk Combe, Cathy Eaton, and Michael Townsend are ready, willing, and able to guide your choice of delightful physical activities.

MONTY PYTHON AND THE HOLY GRAIL

This delightful movie is showing at the Phoenix this whole week at 11 p.m. The director, despite his son's agreement, recommends it highly.

QUIZ

Denis Wadley has brought to our attention that on Sunday, 27 July at 11:30 a.m., Lincoln College will match wits with University College, London, on "University Challenge," Britain's college quiz bowl.

DR. CUBETA

Dr. Cubeta would like the people who have financial matters to discuss with him to see him as soon as possible.

BIG LOU'S SPORTS DESK

If you don't know, there is an Olympics this year. Coverage is on BBC-I or ITV at 4:45 or so each day. The newspapers provide a synopsis of the day's events.

Volume 3, No.6 Bread Loaf School of English at Lincoln College 7 July, 1980

WEEKLY GUEST SPEAKERS

Starting Tues. July 15th, not tomorrow, there will be lectures at 5 p.m. in the Oakeshott Room followed by sherry and wine in The Beckington Room. On July 15th John Wilders will speak on As You Like It. (We go to As You Like It on the 16th.) On July 22nd Stanley Wells will speak on Hamlet, which we see at Stratford on the 24th. Dennis Kay will speak on the 29th, and Valentine Cunningham will speak on Aug. 5th.

1st EDITION STAMPS

On Wed. July 9th 1st edition stamps of 4 famous women writers will be issued at the post office. Queue up with your post cards ready to be stamped if you would like George Eliot, Charlotte Bronte, Mrs. Gaskell, or Jane Austen gracing your correspondence.

THE CHANGELING

The Oxford University Dramatic Society presents The Changeling from Wed. 16th to Sat. 26th July (except Sun. 20th) at 8:30 p.m. Tickets are £1.60 each, but if you can round up a party of ten or more, the cost is £1.30 each. Speak to Cathy if a group of you would like to get the discount rates; select a date you are interested in, and we will post a sign up sheet.

OXFORD MUSIC THEATER

From July 8th to July 12th Oxford Music Theater presents The Soldier's Tale with the world premiere of An English Soldier's Tale.

MARIONETTE THEATER

On Tues. at 5 p.m. and 8 p.m. and Wed. at 5 p.m. John Wright's Little Angel Marionette Theater has performances at Holywell Music Room.

DONNY & MARIE OSMOND

Does anyone know the words to the song that Donny and Marie Osmond always sing at the end of their show? Kathy Carney would like to know them for a current literary endeavor.

VEGETARIANS WHO SIGN OUT FOR MEALS

When you sign out for meals indicate if you are a vegetarian. Thank you.

STRATFORD

If you wish to purchase tickets for guests or friends for As You Like It or Hamlet, please sign up with Cathy or Michael.

BIG LOU'S SPORTS DESK

From the late night wire (Plouf and Dragon News Service)
Yesterday, in a dramatic extra-innings game, the Ripton Marauders finally
succumbed to the surging Bread Loaf Upper Cruster Softball team. Led by
Tim (Non Compos Mentis) Harrington and Big Lou (Toujours L'Amour) Bernieri,
The Upper Crusters hammered out four bunts to defeat Roger Cooney's

SPORTS CONT'

Marauders 17-16. When asked how he felt after the game, Big Lou replied, "Je suis tres fatigue; j'ai besoin de l'amour. Baseball been berry, berry good to me." General Manager P.M. Cubeta is reported to be preparing for a scouting trip to find more players for his Scranton farm team.

PEOPLE IN THE NEWS

Jan Folkertsma won a whopping £1.40 on the electric fruit game at The Bulldog last night. All those desirous of gaming counseling, see her.

Maryjude Postel's arch has fallen. Anyone with architectural repair experience, please see her.

MOVIES

Don't miss La Cage Aux Folles at the Phoenix I this week. Movies are posted on University Notice Board.

CRITICS

Your editors request that any and all of you act as critics: drama, music, and cuisine, when you experience England. Report to us about successful experience or upcoming events. Bylines will be given.

Volume 3, No.7 Bread Loaf School of English at Lincoln College 8 July, 1980

VEGETARIANS: SPEAK OR FOREVER HOLD YOUR PEACE

Tonight at dinner is the last time we will accept any more requests for vegetarian lunches and/or dinners. Please remember that once a vegetarian, you are always a vegetarian until the term is completed. Vegetarians who sign out for meals must indicate if they are a vegetarian. Obviously they are a class unto themselves.

AN EVENING OF LITERARY AND CONCOMITANT ARTISTIC ENDEAVORS

This evening of convivial pleasures is being planned for this weekend. If you are interested in providing literary entertainment and/or musical entertainment, please speak to Don DuPree before supper on Wednesday. His room is Chapel Quad 7:1. He can also be reached in his office, the Bulldog back room.

AS YOU LIKE IT

On Thursday, 10 July, Michael and Cathy will pass out your tickets for As You Like It. Queue up with the people you would like to sit next to because we are handing out the tickets in sequence. We definitely have eight £8 tickets to sell in case you would like to buy one for a guest or a friend.

CRITIC'S CORNER

Those noted gustatators, K.C. Combe and J.M. Townsend, in their first foray into the Oxford underground questing for calories, found BRETT'S BURGERS, Cowley Rd., Oxford (15 minutes walk.) Mr. Combe rates it a strong B+, very close to a B++; Mr. Townsend rates it a good B, but further states there is only one "A" which is LOUIS' in New Haven. Prices range from 60 to 90 p.

Don Keck DuPree, upon seeing The Zurich Ballet Company's version of <u>Don Quixote</u> with Nureyev, says, "Rudy has nice legs and wears out a partner a night." See Don for details.

MUSIC

See Monday Music: Music Diary (posted below.)

BIG LOU'S SPORTS DESK

"He who hath not a dram of folly in his mixture, hath pounds of much worse matter in his composition." Charles Lamb
Thanks to Todd Wiley whose research unearthed this quotation.

PANICULUM

Volume 3, No.8 Bread Loaf School of English at Lincoln College 9 July, 1980

POETRY AND MUSIC PERFORMANCE

For your entertainment and delight and enlightenment Don DuPree, Michael Saladyga, Skip Smith, and Peggy Wenner will perform at 8 p.m., 13 July in the Oakeshott Room.

Any other writers interested in performing, please talk to Don, particularly since there will be additional readings this summer.

Those of you who are invited to the Trends, please attend their kind invitation or trade with somebody from another evening.

STRATFORD

On Thursday after lunch in Hall queue up for As You Like It tickets. Stand in line next to the people you want to sit with. Tell us if you will go or will not go on the bus we are chartering. The bus fee will be about £1.70, and we'll collect money on the bus. If you want guest tickets, please have your £8 ready.

DEEP, DARK, DECADENT, DEEPERS

If the community would like to have the privilege of communing in Deepers on a Friday Eve from 7:30 p.m. to 10:30 p.m., then the community need only pay £4.50 for the tapster's tariff. So, if all imbibers split this cost, we could all pour libations at a much better price in a much nicer place with much less walking to and much less stumbling from. Inform Michael, please, as to your feelings.

TODAY'S WEATHER

When asked how one could combat the cold and gloom of a dreary day in Oxford, Kathy Carney had the correct response. See her for details.

ORATORY

Neither Mr. Rogers nor Mr. McFeeley shall be our commencement speaker, contrary to popular rumor.

BIG LOU'S SPORTS DESK

In a stirring come from behind victory, the American league, after a very long drought, defeated the National league by a score of 8-5. Trailing 5-4, Reggie Jackson stepped up to the plate with the bases loaded and stroked a game winning grand slam which disappeared into the night over the right field fence.

In a not unexpected move, the Boston Bruins announced the retirement of Gerry Cheevers as a player and his appointment as coach for the '80-'81 season. Also, as expected, rioting broke out in the city.

Volume 3, No.9 Bread Loaf School of English at Lincoln College 10 July, 1980

STRATFORD

TODAY, after lunch Michael and Cathy will regally sit at High Table; we will dispense As You Like It tickets and grant seats on the bus to all who request them. The bus fee (to be collected on the bus) will be about £1.70 depending on how many people ride on the bus.) We have additional tickets for £8.

MAIL

We would like to congratulate Darryl Wenner for sending the most mail to himself in one day. The stamps were academically aesthetic as well.

NEWSPAPERS

The newspapers are for members of our community to enjoy and keep up to date with that real world we have left behind. Please share them with courtesy and good will.

SIGN OUT FOR MEALS

Please remember to sign out for WEEKEND MEALS by 4 P.M. on FRIDAY if possible. Try very, very hard. Of course, we can still note sign outs by 10:00 a.m. of the day in question. The chef thanks you.

THE CHANGELING

There is a list posted on the bulletin board with many names signed on it. The question is which of the signees will figure out a way to collect the money for the tickets and reserve the seats and pay for them and pick them up. These tasks don't happen by magic.

OXFORD FESTIVAL 1980

A very nice man, Michael Morris at 47134 kindly stopped by yesterday to say that he would be glad to give group rates to any group of 12 or more who would like to attend any of the entertainments listed in the Oxford Festival brochure.

LOCK YOUR DOORS

Because Lincoln is located on a busy street in an even busier city, it is important to lock your doors to your rooms; unfortunately, it is easy for a thief to slip up a staircase and into a room without being noticed. Take this warning seriously; at least one of our students has had some money stolen.

THE DIRECTOR'S CORNER

Dr. Hanning is extremely knowledgeable about Oxford and its environs. He enjoys sharing his knowledge. He suggested that students might find pleasure in visiting the front quad at St. Edmund's Hall or seeing "The Resurrection of Lazarus" at New College. Strawberry lovers are encouraged to stroll down Binsey Lane on the way to The Perch if you would like to pick your own strawberries.

BIG LOU'S SPORTS DESK

National League 4--American League 2. Sports reporter Murphy's early reporting yesterday failed to influence history. Sorry.

Volume 3, No.10 Bread Loaf School of English at Lincoln College 11 July, 1980

THE CHANGELING

Ted Senn has gallantly agreed to pick up the tickets for The Changeling; he needs to pay for the tickets when he picks them up so please pay him £1.30 by lunch. I expect that he will only buy tickets for the people who have paid him.

SIGN OUT FOR MEALS

As you promenade out to sample the taste delights of the world outside Lincoln, please remember that Chef needs to have people sign out on the posted list.

AS YOU LIKE IT--TICKETS

Any students who did not pick up their As You Like It tickets, please do so or tell Cathy you do not want yours. Also we have about nine tickets for sale at £8 if you know anyone outside the program who would like to attend.

BUS COST TO STRATFORD

A telephone conversation today with Percival Motor Coaches revealed that the director miscalculated the cost of bus transportation to Stratford for As You Like It. With the present number on the bus, the cost will be £3 per person. The director apologizes.

JOHN MILTON'S COTTAGE

Milton's cottage in the town Chalfont St. Giles in the county Bucking-hamshire, not far from Oxford, is open to visiters. The brochure in B.L. office has directions and times.

PAUL AND BETH CUBETA

The Cubetas will be arriving on Tuesday and will bring sun and warm weather and other greetings from the mountain.

GALA CELEBRATION TONIGHT IN DEEPERS

From 7:30 until 10:30 or 11:00 tonight Bread Loafers can consume liquid refreshment and gather in social harmony at a pub sporting much lower costs than other pubs in Oxford. Darts, bridge, cribbage, and backgammon are available for the sportswomen and men amongst you. Come one; come all. Please remember to contribute to the pot on the bar in order to pay Steve, the barkeep, who is keeping Deepers open for us.

LADY TREND'S COFFEE INVITATION

Remember on Sunday after dinner that Lady Trend has invited a group of us for coffee and cookies. If you are unable to attend on Sunday, switch with someone from one of the other days. Also if your name is not on the list, please tell Cathy because all are cordially invited.

PERFORMANCE: BREAD LOAFERS AT OXFORD

On Sunday at 8 p.m. in the Oakeshott Room Don DuPree, Peggy Wenner, Michael Saladyga, and Skip Smith will read poetry, and play the piano. Michele Surat will read poetry of the Oxford poet, Craig Raine.

THE DIRECTOR'S CORNER

It is a pleasant afternoon to feed the deer in Magdalen Park (they particular enjoy crisps) and stroll along Addison's walk along the Cherwell River.

Another nice several hour walk that ends up at The Trout: go down St. Chiles to Woodstock; turn left on St. Bernard; cut across the meadow to The Perch at Binsey Lane; walk along the tow path beside The Thames to The Trout and Godstow Lock, where there is a ruin of a medieval nunnery.

It is possible to take a bus to Burford, the gateway to the Cotswolds, about 20 miles away. It is village of stone houses and steeply sloping streets with many little shops and antique stores. It specializes in yummy teas and has a nice church.

BIG LOU'S SPORTS DESK

The Athletic Department, in a daring move, took yesterday off. Two rookies headed for the Cotswolds; two cagey veterans headed for London. The country bumpkins ate very, very well; the city slickers saw The Empire Strikes Back. All is well, very well indeed.

Volume 3, No.11 Bread Loaf School of English at Lincoln College 14 July, 1980

LARRY HOLLAND

As both a fine teacher and a great outdoorsperson, Larry Holland loved Bread Loaf. He came to the mountain for many years to enjoy the challenges provided there by nature and by a humane intellectual community; for many of us he came to epitomize what we most liked about the place. His death by drowning in Ripton Gorge last Friday leaves a void that cannot be filled, except by memories of the man and his spirit. Tonight at 7:45 in the College Chapel, Bread Loaf at Lincoln will celebrate Larry Holland in a brief memorial service. Please be present.

COFFEE

Coffee will be served at Lady Trend's for those invited and for every one else in the J.C.R. after the service.

What You Will or As You Like It

Tomorrow at 5:00 p.m. John Wilders will speak on As You Like It in The Oakeshott Room. After his talk, there will be a wine and sherry reception at 6:00 in The Beckington Room. At 7:00 John Wilders and his class will preside at High Table. Please leave his class 9 seats together at H.T.

STRATFORD BUS

The Stratford Bus will cost £3. If you have committed yourself to riding on the bus, you will owe us £3 because we have figured the cost on these numbers. We will collect the money on the buses.

Be at the bus stop at 2:50. (Wed. July 16th.)

To get to the bus pick up point, turn left on Broad and right on Magdalen which becomes St Giles. The buses will wait on the right side of the street by The Martyrs Memorial Monument. A picnic dinner will be provided. Bring your own liquid refreshments.

MEAL COURTESY AND CONSIDERATION

We have been informed by The Chef and his staff that there have been problems with the correct meal count for vegetarians. This means that vegetarians sometimes take non-vegetarian meals and that meat eaters sometimes take vegetarian meals. This inconsideration results in problems for the kitchen and a long wait for those who have been inconvenienced. Please stick by your commitment.

TICKETS FOR THE CHANGELING

Many thanks to Ted Senn. Tickets can be picked up at the B.L. office during office hours.

BIG LOU'S SPORTS DESK

Rangers 10, Yankees 8

Brewers 7, Red Sox 6

Orioles 3, Royals 1

Twins 8, Mariners 3

PANICULUM

Volume 3, No.12 Bread Loaf School of English at Lincoln College 15 July, 1980

SCHELDULE OF EVENTS--15 JULY

5 p.m. John Wilders speaks on As You Like It in The Oakeshott Room.

6 p.m. Wine and sherry reception in The Beckington Room.

7 p.m. John Wilders and his class will sit at high table. Please leave 9 seats together.

STRATFORD

Tomorrow the buses will leave at 2:50 and return about midnight.

Cost: £3. Bring money to bus.

Picnic: 6 p.m.

Performance: 7:30

REPUBLICAN CONVENTION

Republican National Convention opened yesterday in Detroit. On Thursday the convention will be televised from 12:30 to 1:00 on I.T.V, and 6:20 to 7 p.m. on B.B.C. 1, and 8:30 to 9:00 on I.T.V.

HAPPY BIRTHDAY TO THE QUEEN MOTHER

80 years old today!

BIG LOU'S SPORTS DESK

Due to cold and wet weather, the sports reporters have gone into hibernation.

Volume 3, No.13 Bread Loaf School of English at Lincoln College 16 July, 1980

SUN

Sunshine to ya!

AS YOU LIKE IT AT STRATFORD

COST: Bring £3 to bus and pay Cathy or Michael, or pay Michael at lunch today. Please bring exact amount & no coins. Thanks.

FASHION: My suggestion is to wear clothes that will keep you warm and dry, and to wear comfortable walking shoes, and also to look nice for an evening of theater.

MAPS: We will hand out maps of Stratford on the bus.

BUS DEPARTURE: Be at the bus stop at 2:50.

To find the bus pick up point, turn left on Broad and right on Magdalen which becomes St. Giles. The buses will wait on the right side of the street by The Martyrs Memorial Monument. Please be prompt.

PICNIC: The picnic will be at 6:00. Meet in the grassy park by the River Avon next to the statue of Shakespeare and statues of four of his characters, including Hamlet and Falstaff.

It would be of tremendous help if a few strong women or men met at the bus at 5:50 and carried the picnic boxes to our site.

LIQUID REFRESHMENTS: Bring your own, or buy at Stratford. Remember corkscrev VEGETARIANS: The chef is making you special non-meat sandwiches..

DEPARTURE FROM STRATFORD: Return to the bus immediately after performance. REMEMBER YOUR TICKETS.

SENIORS

Graduating class meet on 17 July, Thursday at 12:30 in DEEPERS.

AS YOU LIKE IT--LECTURE

Many thanks to John Wilders for the insightful lecture on Shakespeare comedies.

MUSIC

Albinoni String Quartet will play at St. Giles tomorrow at 8 p.m.

BIG LOU'S SPORTS DESK

Ovett ties Coe's 1500 meter record in 3:32.1. They meet on Aug. 1st in Olympic 1500 meter race.

Volume 3, No.14 Bread Loaf School of English at Lincoln College 17 July, 1980

SING NOW OR FOREVER HOLD YOUR PEACE

Madrilgalists will meet in The Oakeshott Room on Mondays between 6 & 7 p.m.

DECLINE AND FALL

This 1968 movie from Evelyn Waugh novel will be on BBCl from 11:20 to 1:15 on Friday.

SENIORS

Please attend meeting TODAY at 12:30 in Deepers. Don DuPree will not buy.

DR. PARK'S STUDENTS

Students taking The Romantic Imagination and Tragedy and Philosophy are invited to lunch with Dr. and Mrs. Park at 20, Charlbury Rd. on Sunday, 20th July at 12:00. Michael will provide maps.

FRIDAY NIGHT DEEPERS

Today at lunch please indicate to Michael your support, especially financial, for another Friday night session in Deepers.

REPUBLICAN CONVENTION

Elephants can be viewed on television today from 12:30 to 1:00 on ITV, from 6:20 to 7 p.m. on BBC 1, and from 8:30 to 9 p.m. on ITV.

MRS. HANNING'S CORNER

Mrs. Hanning suggests that you take a look at one of the most elegant quads in Oxford—the very Italianate architecture of the second quad called the "Canterbury Quad" of St. John's College (entrance on St. Giles). For lovers, she recommends the enormous weeping beech tree (on the left as you enter the third or "garden quad") which affords complete privacy beneath its branches as they bend right down to the ground, encircling an interior space where one or more than one may sit and be completely unnoticed by passers—by.

New College Chapel is not to be missed, not only for its huge, intricately carved REREDOS (of the 19th century), and its beautiful stained glass (some of which dates from the 14th century), but also for the Michelangelesque statue of LAZARUS by Jack Epstein (1951) and the many fanciful MISERICORDS (14th century carvings under the seats of the choir stalls). Among these, watch for a six-headed monster, and another monster hovering over two women.

Volume 3, No.15 Bread Loaf School of English at Lincoln College 18 July, 1980

LA GRANDE BOUFFE OR WEEKEND CALORIC INTAKE

Remember, please, to sign out for all weekend meals by 4:00 today.

TEA TAKERS

Those of you who have been enjoying tea, please pay the B.L. office the equivalent amount of £1 for every five teas, no later than Monday afternoon. Thank you.

DR. PARK'S STUDENTS

Please come to office for maps to his house for Sunday lunch.

FRIDAY NIGHT DEEPERS

Today at lunch Michael will take a firm count of those of you who plan to attend the gathering this evening in DEEPERS and contribute to the pot to pay the barkeep.

EXUBERANCE, HIGH SPIRITS, ENERGY, and NOISE

To be active and energetic (even paper slap-happy) are fine qualities, especially if coupled with consideration of other people, more inclined to sleep or study. The Grove Quad, during the day, is a nice place for QUIET sunning or rain bathing or talking. At night please take your energetic and noisy activities to a park, a field, a street, or some place outside Lincoln College.

MRS. HANNING'S CORNER

Mrs. Hanning's favorite views of Oxford are of the "dreaming spires" and roof tops as seen from the lantern atop the Sheldonian Theater on the Broad (itself a gorgeous building, designed by Christopher Wren, where all of the University's official functions take place) or from the steeple of Saint Mary's Church on High Street. Take your cameras:

Tomorrow at 11:30 in the Sheldonian Theater, involving some of the Lincoln College students and others from the other colleges, a commencement ceremony will take place. Twenty years R.W. Hanning took part in this July ceremony.

THE CUBETAS

We welcome Paul and Beth Cubeta who are arriving tomorrow.

COMING ATTRACTION

Next week we will include for your pleasure reading a list of books about or set in Oxford.

HAMLET

Next Tuesday at 5 p.m. Stanley Wells will speak on <u>Hamlet</u>; on Thursday we will attend <u>Hamlet</u> at Stratford. If you want to purchase £8 tickets for friends, please do so very soon. If we have again have 80 bus riders, the bus fare will be under £2.

ENJOY YOUR WEEKEND!

Volume 3; No.16 Bread Loaf School of English at Lincoln College 21 July, 1980

THE CHANGELING

The performance is at 8:30 in the open-air amphitheatre at St. Catherine's College. An hour before the play, one of the directors will give a brief talk on the play, its background, and the present production. Admission will be an additional 40p.

SING NOW OR FOREVER HOLD YOUR PIECE

Madrigalists will meet in the Oakeshott Room tonight between 6 & 7 p.m.

TUESDAY LECTURE ON HAMLET

At 5 p.m. Stanley Wells will speak on <u>Hamlet</u> in The Oakeshott Room. At 6 p.m. there will be a wine and sherry reception in The Beckington Room. At 7 p.m. please leave 7 seats together at High Table for Stanley Wells and his class.

HAMLET TICKETS

Right after lunch today Michael and Cathy will be at High Table and distribute tickets for the 24 July production of <u>Hamlet</u> at Stratford. Please queue up next to the people with whom you would like to sit. Please tell us at that time if you will or will not ride on the bus. Remember that if all 80 people go on the bus, the fare will be less than £2. The bus will depart at 5 p.m.

TEA TAKERS

Remember to pay Cathy or Michael during office hours today 20p. for every tea time in Hall in which you have participated.

BOOKS ABOUT OR SET IN OXFORD THAT SHOULD ENLIGHTEN OR AMUSE

Dorothy Sayers, Gaudy Night. (Lord Peter Wimsey in a women's college)
Robinson, Landscape with Dead Dons. (Hilarious whodunit about a lost
Chaucer poem; ends with a naked chase along the Broad.)

Ronald Knox, Let Dons Delight. (The fellows of Simon Magus College meet every 50 years over 3 centuries to pronounce Oxford-style on the state of the world.)

Thomas Hughes, <u>Tom Brown at Oxford</u>. (From the company that gave you... Oxford seen through the haze of high Victorian novel romanticism.)

Muriel Beadle, These Ruins Are Inhabited. (An American faculty wife's comments on the place and its rituals.)

Jan Morris, Oxford. (Stylish, anecdotal, famous assessment of town & gown.

MEASURE FOR MEASURE

Those who have seen Measure for Measure at the Oxford Union Debating Society Rooms on St. Michael's Street report that the performance is excellent. It runs through July 26th at 8 p.m. for £1.80 or £2.80 (no real advantage to more expensive tickets). Performance (outside or inside depending on weather) is about three hours including a long intermission at which one may buy coffee, tea, or alcohol. Ask Eleanor Goetze, Stephen Quinn, or Kathy McNamee for details.

MONTY PYTHON AND THE HOLY GRAIL

This delightful movie is showing at the Phoenix this whole week at 11 p.m. The director, despite his son's agreement, recommends it highly.

QUIZ

Denis Wadley has brought to our attention that on Sunday, 27 July at 11:30 a.m., Lincoln College will match wits with University College, London, on "University Challenge," Britain's college quiz bowl.

DR. CUBETA

Dr. Cubeta would like the people who have financial matters to discuss with him to see him as soon as possible.

BIG LOU'S SPORTS DESK

If you don"t know, there is an Olympics this year. Coverage is on BBC-I or ITV at 4:45 or so each day. The newspapers provide a synopsis of the day's events.

Volume 3, No. 17 Bread Loaf School of English at Lincoln College 22 July, 1980

SCHELDULE OF EVENTS-TODAY

- 5 p.m. Stanley Wells speaks on Hamlet in The Oakeshott Room.
- 6 p.m. Wine and sherry reception in The Beckington Room.
- 7 p.m. Stanley Wells and his class will sit at High Table. Please leave 7 seats together.

TICKETS AND BUS FARE

Please pick up your tickets to <u>Hamlet</u> today if you did not pick them up yesterday. The bus fare for Stratford will be £1.85. Please pay Cathy or Michael after lunch or during office hours. Bring two pounds or exact change.

PHOTOGRAPHS TODAY

After lunch today, the Bread Loaf at Lincoln Team Photograph will be taken by those two intrepid interpreters of the aesthetic sensibility, M.J.Murphy and C.L.Eaton. In about one week, proofs will be on the board for your perusal and purchase order. We are also available for small informal or formal group portraits of you and your special friends; these pictures can also be purchased.

PER ASTRE AD ASTRE

D.K.DuPree, impresario, invites all poets, singers, jugglers, and other tricksters to see him immediately concerning another poetry reading.

FEE FI FO FUM

Madrigalists need very desperately another soprano, either male or female.

SENIORS

Unless you have purchased a hood or paid for renting a hood, please pay Cathy or Michael \$7.36 by check or £3.07 for renting a hood.

BIG LOU'S SPORTS DESK

Olympics on BBCl at 5 p.m. Swimming finals and Boxing.

Danger DANGER

Do not, under any circumstances, lounge or walk upon the parapets. This missive comes from Dr. Gill and his fellow Fellows. Please do not in any way disregard this message.

VEGETARIANS

All vegetarians must see R.W.Hanning Wed. after lunch at High Table. Important. Please be there.

GUESTS AT MEALS

Please inform Cathy or Michael at 10:30 a.m. on the day you intend to have guests for lunch, dinner, or the next day's breakfast. Remember breakfast costs £1.15, lunch costs £2.30, and dinner costs £3.45. A last minute guest can generally be accommodated, but we still must be informed. Pay before if possible.

Volume 3, No.18 Bread Loaf School of English at Lincoln College 23 July, 1980

HAMLET AT STRATFORD

On Thursday please be at the bus stop across from the Martyrs Memorial Monument at 4:50 p.m. Picnic will be provided; remember to provide your own favorite liquid refreshment. Please pay B.L. office £1.85 for bus fare. Bring £2 or exact change to office or to lunch.

LECTURE ON HAMLET

Many thanks to Dr. Wells for his lecture on Hamlet last night.

TRADITION AT LINCOLN

It is a very old tradition at Bread Loaf School of English at Lincoln College, Oxford University that on the editor's 30th birthday the members of the program present the editor with a bottle of scotch. Long live tradition.

SENIORS

Don Keck DuPree requests that all seniors meet in Deep Hall at 12:30 Thursday for a very important meeting.

POETS

Poets should speak to Don, or there will be no more readings.

TELEVISION IN JCR

Marshall reminds T.V. viewers to turn down volume on T.V. in JCR after coffee.

TEA TOTALLED

We have to suspend teas, perhaps indefinitely, because the cost has put a drain on our strained budget. Will people, who have taken tea, please pay B.L. office 20p for each tea taken; this, you will recall, is the arrangement under which tea was initiated. R.W.Hanning.

HIGH TABLE

Dr. Park and his classes will be sitting at High Table today at lunch. Please reserve the table for them. He is coming to Deepers at 12:30.

VEGETARIANS

Remember to see Dr. Hanning after lunch today as a group in Hall. Please be present.

SURF'S UP

While surfing at the Grove Beach, K. Carney encountered the dangerous gravity undertow. See her for details.

MRS. HANNING'S CORNER

Do you know Holmer Hunt's famous painting, <u>The Light of the World?</u> It hangs in the chapel of Keble College. If you get up that way, stop in at the University Museum to see the remains of Oxford's most famous fauna—the dodo!

Volume 3, No.19 Bread Loaf School of English at Lincoln College 24 July, 1980

STRATFORD TRIP TO HAMLET

COST:Pay £1.85 to Cathy or Michael today during office hours or at lunch. If you pay on bus, pay £2 to Cathy or Michael and plan to receive your change during office hours Friday or Monday.

BUS DEPARTURE: Be at bus stop at 4:50 p.m. across from the Martyrs Memorial Monument. Be prompt.

PICNIC: The picnic will begin as soon as we arrive. Volunteers are needed to help carry the boxes. Please pick up your picnic by the Shakespeare statue.

LIQUID REFRESHMENT: Bring your own. Remember corkscrews. DEPARTURE FROM STRATFORD: Return to the bus immediately after performance.

REMEMBER YOUR TICKETS.

SENIORS

Remember your important meeting in Deep Hall today at 12:30.

LARRY HOLLAND

Dr. Cubeta has brought a tape of the memorial service and a newspaper account of Larry Holland's death. We have these in the office.

SOFTBALL

Anyone (male or female) interested in playing some softball, please speak to Rob Hanning (fils), who has a bat and a ball and a few gloves.

GEMS FROM LADD

"Satire" in its original meaning, meant "a bowl of mixed fruit."

As the story goes, Lincoln's own John Wesley was walking along a very narrow Oxford sidewalk, came upon one "Beau" Nash, who "nashtily" said, "I never give way to a fool!"

Wesley, always quick on his feet, replied, "Oh really? I always do," and stepped aside.

RAIN GEAR

Does anyone have a rain poncho or rain coat that Jean Small could borrow from Friday until Sunday night? If you do, please talk to George, Jean, or Cathy Eaton.

Volume 3, No.20 Bread Loaf School of English at Lincoln College 25 July, 1980

WEEKEND MEAL LARKING ABOUT

Please sign out for Saturday and Sunday meals by Friday at dinner.

EMERGENCIES--WHAT TO DO?

Michael and Cathy will not be on campus from Friday morning to late Sunday evening.

If an emergency situation occurs:

The emergency telephone numer is 999. This number is an ambulance service. Should an emergency arise that does not require ambulance service, report to John Radcliffe Hospital on Heddington Rd.

The porter sleeps in a room behind his office in the porter's lodge and can be awakened to call an ambulance, call Dr. Hanning, or get a message to Dr. Cubeta at Bear Lane entryway 17, room 3.

Remember there is also a pay phone next to the JCR.

NEXT WEEK

On Tuesday, 29 July, Dennis Kay will lecture on "Thoughts On Some Of Shakespeare's Endings" at 5 p.m.

RAINCOAT MISSING

Dr. Wilders has lost a dark blue raincoat with belt. If found, please bring to B.L. office.

NO DEEPERS AFTER DINNER

COMMUNICATIONS TO BREAD LOAF ON THE MOUNTAIN

Postmaster Cubeta will be delighted to convey stampless letters back to Vermont. Please give communications to him by Tuesday dinner time.

MEAL GUESTS

Please inform Dr. Hanning about any guests for meals this weekend and pay him.

Volume 3, No.21 Bread Loaf School of English at Lincoln College 28 July, 1980

PHOTOGRAPH TODAY

Will the whole student community please be present at 12:55 for the official group photograph of the summer. Even if you do not eat lunch, please be in the front quad directly before lunch. The previous two attempts of the group photograph were postponed because so many people were missing. Thank you for your time and cooperation.

PORTER'S GATE

The front door at the Porter's Lodge is heavy and shuts with a loud bang. Please gently close the front door at the Porter's Lodge after 11 p.m. When it slams, it jars nearby reposing members of the community.

PANICULUM GRAFFITI

I appreciate, sometimes, the community's editorial comments on the Paniculum; however, I now request that if you have a response or correction that you tell me or that you write your comment on a small sheet of paper and thumb tack next to the Paniculum.

LECTURE TOMORROW

Dennis Kay will lecture on "Thoughts on Some of Shakespeare's Endings" at 5 p.m. Tuesday in the Oakeshott Room.

APPOINTMENTS WITH DR. CUBETA

Dr. Cubeta will not be able to have appointments after 5 p.m. on Tuesday. Therefore, if you wish to talk to him, please arrange to see him before Mr. Kay's lecture.

MADRIGALISTS

Meet today, Monday, in the Oakeshott Room at 6 p.m.

MAIL TO BREAD LOAF ON THE MOUNTAIN

Please give Postmaster Cubeta any letters by Tuesday dinner time.

Volume 3, No.22 Bread Loaf School of English at Lincoln College 29 Ju , 198

SCHELDULE OF EVENTS--TODAY

- 5 p.m. Dennis Kay speaks on "Thoughts on Some of Shakespeare's Endi gs" in The Oakeshott Room.
- 6 p.m. Wine and sherry reception in The Beckington Room.
- 7 p.m. Dennis Kay and his class will sit at High Table. Please lea 7 seats together.

APPOINTMENTS WITH DR. CUBETA

If you still wish to speak with Dr. Cubeta, please do so before 5 p.m. today.

MAIL TO BREAD LOAF WEST AND DEPARTURE

Paul and Beth Cubeta leave tomorrow after breakfast. Please give Postmaster Cubeta any letters by dinner tonight.

AIRLINE RESERVATIONS AT THE END OF OUR SESSION

If you are flying home between the end of the session and August 15th, please sign your name, airline, date and time of departure on the sheet posted on the bulletin board. This Friday the B.L. office will start the process of calling the airlines to find out about confirmation of your flights. Each airline will have two possible times for these group calls. At the date and time indicated in future Paniculae, please come to the office promptly, bringing with you your tickets and any other information you'll need while you talk to the airlines representatives.

SOFTBALL

Softball Sunday was a big success for those who came. Anyone who wants to play Wednesday afternoon should see Rob Hanning (fils) who will announce details Wednesday lunch.

ROOMS

Paul Cubeta has requested that Cathy and Michael go through as many students' rooms as possible to get specific descriptions and opinions about the room's pros and cons for the future assigning of rooms. Therefore, we will be coming around during the next week. Please inform us about the strengths and weaknesses of your room when we come. Thank you.

A "SWELL" IDEA

For £1.70 it is possible to visit Upper and Lower Swell and other villages in the Cotswolds on Wednesday or Saturday. Lucy Wollin and Todd Wiley have successfully experienced this adventure. See detailed explanation posted on bulletin board.

Volume 3, No. 23 Bread Loaf School of English at Lincoln College 30 July, 1980

1981 AT LINCOLN COLLEGE

At lunch today we will place on a table in alphabetical order a sheet of paper requesting evaluations of this summer and suggestions for next summer. Dr. Cubeta would very much appreciate your completion of these forms. When you finish your evaluation, you may return it to the Bread Loaf Office or you may mail it to Bread Loaf School of English, Middlebury College when you return to the States.

1981 COURSE LISTINGS FOR BREAD LOAF AT LINCOLN COLLEGE

In the Bread Loaf Office we have available a partial listing of courses for next summer if you would like to peruse it. Soon we will have available applications for Bread Loaf East and West 1981.

SOFTBALL

Remember to tell Rob Hanning by lunch today your interest in a softball game for this afternoon.

AIRLINE RESERVATION CALLS

Please sign the list posted on the bulletin board no later than Thursday breakfast if you wish to take advantage of the B.L. phone. The office will not be available for calls to the airlines by B.L. students one at a time.

BREAD LOAF PHONE

The phone in the office is not available for local calls unless the calls relate directly to your course.

GUESTS FOR MEALS

Remember to inform Cathy or Michael about guests by 10:30 a.m. This is very important for giving the Chef the correct meal count. Generally we can accomodate last minute guests, but we must be informed. Please pay on the day your guest eats with us.

TOMMOROW we must have the guest count by 10:30 a.m.

THE BIG ONE

Since graduation comes upon us apace, we would like to know how many of you will have guests for the gala banquet on 9 August. The cost is £4.50. Please inform Cathy or Michael as soon as possible.

MRS. HANNING'S CORNER

What's in a name? In Oxford, you'd be surprised. For example, the bell hanging in Wren's Tower at Christ Church is GREAT TOM and was named after St. Thomas a Becket of Canterbury (d.1170). ALL SOULS College was so named because it was founded (in 1438) as a memorial to the dead of the Battle of Agincourt. ALICE's (in Wonderland) Shop on St. Aldate's was the house where the little girl lived for whom C.L. Dodgson (Lewis Carroll), a don at Christ Church, wrote his famous fairy tale. ("We're all mad here," says the Cheshire Cat, himself a model of Oxford eccentricity.)

CRUMBS AVAILABLE IN OFFICE DURING OFFICE HOURS.

Volume 3, No.24 Bread Loaf School of English at Lincoln College 31 July, 1980

LECTURE ON ENDINGS

Many thanks to Mr. Kay for his lecture on "Thoughts on Some of Shakespeare's Endings".

MEL BROOKS

Mel Brooks is filming The History of the World: Part One at Blenheim Palace for the next few days. This might be your chance to be discovered.

APPLICATIONS FOR BREAD LOAF EAST AND WEST 1981

Applications for next summer are available in the B.L. office during office hours. Any interested candidates are invited to fill out an application. Dr. Hanning will take the forms back to the States.

TEA MONEY--OUTSTANDING

More than several people have not coughed up tea money, and we think we know whom you are. Please pay 20p for each tea you took.

1ST SOFTBALL GAME OF THE SEASON

The final score was 22-16 in 10 innings. The director's team having lost, he has had to be physically restrained from issuing a directive cancelling the rest of the season. Despite this show of bad grace (perhaps due in good part to his having been robbed of an extra base hit by a Lincoln undergraduate yet), it is hoped there will be other games soon.

WHERE WILL YOU BE?

On the bulletin board is posted an address list. Locate your name and address; adjacent to it, write yes if it is correct or cross it out and write the address where Bread Loaf communications should be sent during the next year to reach you. NOTE. This address list is for Dr. Cubeta's files and is not related to mail that comes to Lincoln College after your departure.

GRADUATION BANQUET AND CEREMONY

Please inform Cathy or Michael if you will <u>not</u> be attending the banquet and if you will <u>not</u> be attending the commencement. Thank you. These gala events take place at 7 p.m. and 9 p.m. on Sat. Aug. 9th. Also inform us about guests, who will each be charged £4.50. The meal is a special meal and wine will be served.

VOLUME & LOUD SOUNDS

Please turn the television volume in the JCR down after coffee and keep it down throughout the rest of the night. Be aware of how loud it is; close windows and doors since the sound rises up the stairs; sit closer to the television.

CONFIRMATION OF AIRLINE RESERVATIONS IN GROUPS

Come to the office promptly with your tickets and any information you need. Friday 8:30--World Airways travellers 8:45--British Airways voyagers

Friday 1:30--Pan Am. trekkers

SPORTS DIRECTOR CELEBRATES BIRTHDAY AND MAY NOT BE OVER THE HILL YET Today Michael Murphy turned 29. He is very shy and he did not put a notice in the Paniculum so the editor did.

MRS. HANNING'S CORNER

The nooks and crannies of Oxford are full of playful detail. The next time you're emerging from the Radcliffe Camera, look up at the faces above the gate of Brasenose and notice especially the boy and girl making eyes at each other. (Who says co-education is new to Oxford?) Walking past the Examination Schools on the High, you can stop in front of one of its sculpted panels to sympathize with its terrified candidate being grilled by four intense examiners. Astrology enthusiasts might want to enjoy the zodiacal constellations superbly represented on the roof of the Fitsjames Gateway leading to the Hall at Merton College, which was a European center of astronomy during the Middle Ages.

Volume 3, No.25 Bread Loaf School of English at Lincoln College 1 August, 1980

WEEKEND MEAL SIGN OUT

Plan ahead. Please sign out for all meals on Saturday and Sunday by Friday dinner.

CONFIRMATION OF AIRLINE RESERVATIONS IN GROUPS

Come to the office promptly with your tickets and any information that you need.

Friday 1:30--Pan Am. trekkers Friday 1:45--National wingers

Monday 8:30--T.W.A. travellers

Monday 8:45--Laker voyagers

Anyone who has a flight on these airlines may come, queue up with your ticket in your hand, and talk in person to reservation confirmer. Note that if your flight is later in August, you will probably want to confirm closer to your flight's departure date because airlines will not be able to reach you to notify you about changes in flights. Unless, of course, you give them a phone number where you can be reached after Aug.10th.

Suggestion: if you have an open reservation, remember that flights fill up quickly and completely during the month of August and possibly during the month of September.

REPEATS FROM YESTERDAY

Come to B.L. office to fill out applications for B.L. East and West 1981.

On address list put your correct mailing address for Dr. Cubeta's files or write yes next to your address if it still accurate.

Pay 20p for each tea you took.

Inform Cathy or Michael about number of guests for graduation banquet and graduation ceremonies.

Inform Cathy or Michael if you will not be attending banquet or ceremonies.

LITERARY ACCOMPLISHMENTS

There will be an informal literary evening in Don DuPree's room 7:1-Sunday, August 3rd after supper. Everyone is invited to attend.
Anyone wishing to read should notify Don.

SENIORS

Seniors are reminded that £3 for the senior gift should be paid to Don DuPree as soon as possible. He needs to make arrangements concerning the gift so the presentation can be made Aug. 9.

WHERE TO LIVE AND WORK IN EUROPE

Those of you who have spent time living and/or working in Europe and who are willing to share some information about your experience (advice, directions, contacts), please see Jean or George Small before you leave. 8:2

REMEMBER LINCOLN COLLEGE

If you wish to have some Lincoln College China, you may buy it from

the Steward's Office 2:1A. Crest is hand embossed on each piece.

£1.50 for coffee cup and saucer

£1.75 for tea cup and saucer

£1.50 for tea plate

£2.00 for dinner plate

ADVERTISEMENTS

If you locate any interesting English advertisements in newspapers or magazines, could you cut them out and give them to Cathy for a project she is doing with her seventh graders in the fall. Thank you.

MRS.HANNING'S CORNER

If you walk to the Perch at Binsey, and thence to the Trout at Wolvercote, here's some local color to take in along the way. In the village church-yard at Binsey is a holy well, said to be especially effective for eye and stomach troubles (!), which St. Frideswide herself called into existence and dedicated to St. Margaret of Antioch. It's hard to believe, as you stand now over its mossy steps, that it was a famous pilgrimage site in its day; also, that the first recorded Vicar of Binsey Church went on to become the only English Pope—Adrian IV. Near the Trout are the famous ruins of Godstow nunnery, where Henry II kept his mistress, the fair Rosamund, who was supposedly done in there by Queen Eleanor. Slabs from stone coffins of nuns were dug up when Godstow lock was built and used to make a pavement across the fields toward the village of Wytham.

PHOTOGRAPHS AND SLIDES

If you are interested in having Cathy or Michael take a roll of color slides or prints or black and white prints for you of Lincoln College, any sections of Oxford, and /or specific people, please talk to them. Their work is reliable, they have telephoto, wide angle, 50 mm, and close up lenses, and their price is reasonable in relationship to the amount of time spent taking the photographs.

Volume 3, No. 26 Bread Loaf School of English at Lincoln College 4 August, 1980

MEAL SIGN OUT

Please sign out for all meals that you are missing this week. Remember to sign out by 10:30 a.m. of the day you are missing the meals. As soon as you know about other meals you are missing later in the week, please sign out.

GUESTS FOR MEALS, GUESTS FOR GRADUATION BANQUET, GUESTS FOR CEREMONY It is important that we know who your guests will be, exactly which meals they are eating with us, how many will be here for the senior graduation banquet, and how many will be here for the graduation ceremony.

It is equally important that we know if you are missing the banquet or ceremony because we need an exact count for the special meal and for number of seats needed in the chapel.

FOR THOSE LEAVING EARLY

Please sign out on list next to the meal sign out day and time of departure.

GROUP PICTURES ARE HERE FOR VIEWING AND PURCHASING

At lunch and dinner Cathy and Michael will have for your viewing pleasure some shots of this year's campers. For £2.50 or \$6.00 in advance you may order 8x10 black and white print which will be done and mailed to you after we return to the USA. Confirm your correct address and tell us if you would like to purchase print A, B, C, or D.

MADRIGALISTS

Meet today, Monday, in the Oakeshott Room from 5 to 6 p.m. NOTE this is an HOUR EARLIER than usual.

ROOM CHECK

Michael and Cathy will be coming around to see each room so that Dr. Cubeta will have a description for his future assigning of rooms. We will also give you a brief evaluation and information sheet to fill out. Please fill it out and return to B.L. office.

HAPPY BIRTHDAY

Today really is the Queen Mother's birthday. Many flags are out in honor of the occasion.

LECTURE TUESDAY

Dr. Valentine Cunningham will lecture tomorrow at 5 p.m. on "Many a Speckled Sod."

MRS. HANNING'S CORNER

Although the climate might make one incredulous, it is true that Halley predicted the return of his comet in Oxford in 1705 from his personal observatory atop his house in New College Lane. The first English aeronaut took off in a balloon from the Botanical Gardens in 1784; the very first map of the moon was drawn in Oxford; and penicillin was first used on a patient at the Radcliffe Infirmary in 1941.

Volume 3, No.27 Bread Loaf School of English at Lincoln College 5 August, 1980

SCHELDULE OF EVENTS--TODAY

- 5 p.m. Dr. Valentine Cunningham speaks on "Many a Speckled Sod" in the Oakeshott Room.
- 6 p.m. Wine and sherry reception in The Beckington Room.
- 7 p.m. Valentine Cunningham and his class will sit at High Table.
 Please leave 5 seats together.

REMINDERS

Hand in room surveys.

Group pictures are available after lunch and dinner for viewing and ordering.

If you are leaving before Sunday breakfast, please sign out for meals you will miss, and please sign on sheet posted next to meal sign out with date and time of departure.

If you plan to miss Graduation Banquet or Commencement, please inform Cathy or Michael.

Applications for Bread Loaf East and West are in the office. Think about being the first on your block accepted.

For those scholars who may have taken books from the Lincoln Library, try to get them back soon.

Today is Don Keck DuPree's birthday. Y'all buy that fella a big ole drink now, ya hear.

Kristin must know how many of our intrepid group would like to pay for the privelege of having the dark, dangerous, delerious, dank, decadent, degenerate, delicious, diaphanous, devolutionary Deepers open on this Friday evening. See her with firm comments. £5.50 must be raised.

A STAR IS BORN

Not only is a movie being filmed at Blenheim, but also there is some cinematographic silliness going on at Brasenose. Harvey Korman was spotted yesterday in Oxford. Go out and get discovered.

Volume 3, No. 28 Bread Loaf School of English at Lincoln College 6 August, 1980

TUESDAY LECTURE

Many thanks to Dr. Valentine Cunningham for his lecture on "Many a Spectacled Sod".

CODED

The swimming POOL is far from full. GRATioUs contrIbuTIons to insurE itS completion will be accepted at the Bread Loaf Office. The cost of construction is minimal when compared to the good will the Pool will bring.

NOTE BENE

Hand in room surveys today.

Return library books to Lincoln College Library.

Fill out applications for Bread Loaf 1981 East and West. They are in B.L. Office.

Check out group photographs after lunch or dinner.

In a galaxy far, far away and a short time ago, Kathy Carney was born. Today, being her unbirthday, shower her with hugs, kisses, and libations.

Kitchen Tour! Today at 2:00 p.m.

SENIORS: Each senior must see Don DuPree between 6:00 and 8:00P.M. tonight concerning GOWNS.

Softball today at 2:00 p.m. Allinterested should meet at the porter's lodge just before 2:00. Any players who are also interested in the kitchen tour, let Rob Hanning know at lunch.

Did two of our happy campers get locked into Christ Church meadows last night? An interesting possibility!

Those decadent Deepophiles have started a list. Sign up if you are willing to pay to play.

BURGER QUEENS

The Carney/Folkertsma Research Team highly recommends the burgers at The Great American Disaster in Brighton (also Winchester). Both rate them a solid B+.

Volume 3, No.29 Bread Loaf School of English at Lincoln College 7 August, 1980

CODED

Not much swimming has been done this year so everybody into the pool.

THE LAST BREAKFAST

The last meal served here is breakfast on Sunday, 10 August. 7:30 to 8:15--a continental breakfast will be served. 8:45 a.m.--regular Sunday breakfast will be served.

MONEY MAKES THE WORLD GO 'ROUND--CLOSING TIME

In all of the flurry of packing and saying good-bye, etc. don't forget that banks are closed on Saturday and that the closing hour on Friday is 3:30 p.m. Don't get caught short.

GROUP PHOTO

Come to the office and check out the group photograph (8 x10") and tell Cathy or Michael if you want to order one.

GRADUATION EVENTS

- 5:30: Rehearsal and picture in the chapel
- 6:00: Reception in The Beckington Room
- 7:00: Dinner (High Table) in Hall Coffee in Beckington Room
- 9:00: Commencement Ceremonies in the Chapel.

SENIORS

Get your act together and see Don DuPree about gowns today.

GRADUATES

We need to know the final count of numbers for the Graduation Banquet TODAY. Please tell Cathy or Michael. Please pay £4.45 today.

Tell Kathy Carne names and numbers of your guests--both Bread Loafers and out-of-towners, and she will make placecards. Do this TODAY or face the possibility of not sitting next to your guests.

SATURDAY NIGHT BANQUET

We must give Chef the count for Saturday dinner by Friday at breakfast. Therefore you must sign out by dinner today or buy your guest meals today.

SUNDAY DEPARTURE

Imperative that you give keys to Porter and that you sign out at Porter's Lodge. Please be out of your rooms by noon on Sunday; another conference comes in on Monday, and rooms need to be cleaned.

Please try to leave room in good shape.

LIBRARY BOOKS

Please return all the books you have out right away.

DEEPERS

Deepers will be open Saturday night after graduation but will not be open Friday night because the £5.50 that was needed to be raised did not materialize.

Volume 3, No. 30 Bread Loaf School of English at Lincoln College 8 August, 1980

EVERYBODY INTO THE POOL Please remember.

SENIORITIS

Don Dupree, Master of Gowns, says, " you owe me £2 today or £5 tomorrow."

8 X 10 GLOSSY OF YOU AND YOUR FRIENDS

All those who have ordered prints of the group photo, pay Michael or Cathy today please. Any interested voyeurs who have not seen and ordered a photo, see us soon.

SIGNING YOUR LIFE AWAY

Please sign out so that the chef can get the correct numbers in for the early breakfast on Sunday. Also, graffitoes on our sign-out sheets make our job much more difficult.

THE DEEP

Saturday night after the ceremony. Be there. Aloha.

BOOKS

For those who do not return any borrowed tomes to the Lincoln College Library by 5:00 p.m. TODAY, a very large bill will be coming your way.

